

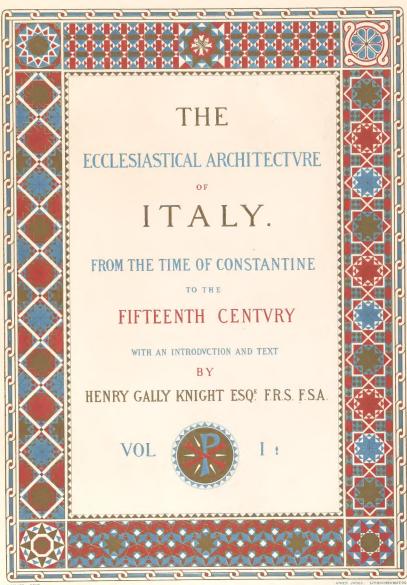


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PVBLISHED BY HENRY BOHN, LONDON, 1842





### INTRODUCTION.

Ir was in Italy that buildings set apart for Christian worship were first constructed in the form which, with some alterations, they have, ever since, retained. Before the reign of Constantine, the followers of a prohibited creed assembled in the rooms of private bouses, and in obscure retreats; or, if occasionally permitted to construct buildings for the performance of their rites, they were not allowed either to make them of large dimensions, or to consult their external appearance. Constantine, who first extended to Christianity the protection of the law, built his first Church at Rome, and this was the first church that was constructed on a plan which was considered to be the best adapted to the purposes of Christian worship.

Rome, therefore, may be said to have been the birthplace of Ecclesiastical Architecture, and

Kome, therefore, may be said to have been the birthpiace of Ecclesiasucal Arentecture, and in Italy, and in Italy and, we still find a succession of churches, commencing from the earliest times, and uninterruptedly carried on through after ages.

It is the object of this work to lay before the public the most remarkable specimens of this unbroken chain, arranged in chronological order, and on a scale sufficiently large to afford a correct notion of the buildings themselves, offering a series that will, at once, be interesting to the Christian, and illustrate the vicissitudes of Italian architecture from the 4th to the 15th century. The drawings were all taken from the original buildings, expressly for this work, by Artists of acknowledged merit and fidelity.

At Rome, however, previous to the time of Constantine, there existed places of Christian worship of too singular a character to be passed over in silence; especially as they had an influence upon the structure of the churches which were subsequently built. I allude to the catacombs, to the subterraneous passages, the quarries from which the ancient Romans bad, for centuries, extracted pozzolana, and to the dark and secret labyrinths of which the primitive Christians confided agreat number of the bodies of those who had yielded up their lives for the faith. The brethren of the martyrs frequently repaired to visit their graves, and in times of persecution, the early Christians had recourse to the catacombs as the only places where they could celebrate their holy mysteries with any security. Enriched with such treasures, and hallowed by such associations, the catacombs might well continue to be 'held in the utmost veneration, and to be visited long after the times of persecution had ceased. The 'anniversaries of Saints were frequently celebrated in the store-house which possessed their remains, and it was esteemed a high privilege to be buried in their immediate neighbourhood. In consequence, family vaults and chapels were excavated in many parts of the catacombs. The walls and ceilings of these vaults were often adorned with frescoes, representing subjects taken from the Scriptures, and repeating symbols which were afterwards received as the hieroglyphics of Christianity, and often introduced in the decorations of churches.

Having now adverted to such places of Christian worship as existed before the time of Con-tine, I proceed to consider the plan which the first Christian Emperor selected for that of a stantine, I proceed to consider the plan which the fermion is that no reference either to the Temple of Jerusalem, church. This plan was not a new invention; it had no reference either to the Temple of Jerusalem, or to the shape of the cross. It was adopted, with little, or no alteration, from a particular kind of secular buildings, which already existed at Rome. The plan was that of the Basilica. The name of Basilice, which corresponds with that of a palace, must have been given to these buildings either on account of their size, or because the kingly function of dispensing justice was exercised within their walls, for the first Basilica was not constructed at Rome till long' after the Kings were expelled. In shape, the Basilica was an oblong, with a large semicircular recess at the upper end. Three fourths of the oblong composed a hall; the remainder was a transverse aisle which intervened between the hall and the semicircular recess. In all the larger Basilicas the hall was divided by columns into three unequal parts, and these columns usually supported galleries above. Sometimes a roof covered the whole of the building; sometimes, only the galleries

The destination of the secular building was twofold. It was at once a 2 Court of Justice, and an Exchange. The witnesses, the merchants, and the crowd, assembled in the body of the Hall, and in the galleries. The transverse aisle, approached by steps, and divided by low walls from the hall, was allotted to the notaries and advocates, and the semicircle was occupied by the Prætor and the Judges, who were raised on elevated seats.

The Basilica presented itself at once as a building that would be suitable for the purposes of the new worship; a building that offered a large and convenient space for an assembled congregation, and a distinct and separate sanctum for the altar and the dignified clergy.

The Basilica, therefore, was, at once, adopted as the model for a church, and the Bishop and the Presbyters succeeded to the Prætor and the Judges, in the occupation of the semicircular

But, from the custom which had originated in the catacombs, from the habit which the primitive Dut, from the custom which had originated in the catacomos, from the habit which the primitive Christians had acquired of visiting the graves of the martyrs, it became a matter of necessity to associate the church with the tomb, and to provide a place of worship below ground as well as above. This, in several instances, was accomplished at Rome by placing the church immediately above a part of the catacombs, as at San Lorenzo and Santa Agnese; or, as at St. Peter's, by placing the altar immediately above the spot to which the mortal remains of the Apostle had been removed. Stairs were provided to descend into the wall, and conduct the haliare to the above the spot of the series. Stairs were provided to descend into the vault, and conduct the believer to the shrine of the saint. The same practice was adopted in other places, and, in after times, led to the addition of the Crypt. ther places, where there were no catacombs, and, in after times, under churches whi could not boast of resting upon a martyr's grave, an imitative, subterraneous, sepulchral chapel was considered indispensable, and magnificent Crypts were constructed to receive the translated bodies of saints and martyrs.

The practice of associating the churches with the graves of martyrs, was the cause of their being frequently placed in situations which had little reference to public convenience; namely, without the walls of the cities to which they belonged. For, as executions usually took place without the walls, wants of the centes to which they belonged. For, as executions usually look place without the Walls, and as the martyrs were often buried, or supposed to have been buried, where they were put to death, the wish of that age could not be accomplished without frequently placing the churches in remote and insulated situations. Thus it was that Constantine placed the Church of St. Peter adjacent to the Circus of Nero, though the city of Rome was, at that time, at some distance from the Vatican Hill. Theodosius, for similar reasons, placed the Church of St. Paul at an equal distance from the city, on the opposite side. At that time a liability, which afterwards exposed insulated churches and their frequenters to much peril, did not exist. At that time the interior of the empire was still inviolate, and those who built the churches never imagined that the day might come when their descendants could not go out of the walls without being liable to attacks, and when the churches themselves would be exposed to insult and injury. Little did Constantine imagine that men of a newer religion than his own would ever reach and deface the cathedral which he had planted within sight of the metropolis of the world.

But, if the plan of the Basilica was adopted as that of the generality of churches, yet the circular temples of ancient Rome, such as the Pantheon and the Minerva Medica, were occasionally selected as the models for places of Christian worship. The round form was equally admitted to be orthodox from the earliest times. Constantine adopted this form on various occasions; in the church of the Holy Sepulchre, at Jerusalem, and in the sepulchral chapels which he raised over the ashes of his

<sup>&</sup>lt;sup>1</sup> The first Basilica of which mention is made (Livy, book xxxix.44), was built at Bome by Marcus Portius Cato, (Year of Rome 570), whe was Gensor, in the Forum, near the Curis Hostilia. It was called, after him, the Basilica Foreia. Severnal Basilicas are seen in the encimables map of Roson, fragments of which are preserved in the Museum of the Capitol. Amongst them appears the Basilica Ecciliation, which figured in the vignette at the head of this introduction.

3 Yitravius, Lib. 5.

3 Yitravius, Lib. 5.

mother, the Empress Helena, and of his daughter Constantia. The round form, ever after, continued to be occasionally adopted in various parts of Christendom. Baptisteries, in particular, which, in early times, were always separate buildings, were invariably round, or octagonal, as at Nocera, near Naples; at Florence, Parma, and other places.

It is not certain at what time, or by whom, the form of the Basilica was so far altered as to impart to churches the symbolical shape of the Cross. That this alteration was not adopted in the first instance may be inferred from the fact, mentioned by Cedrenus, that Justin the IIId (580) altered a church at Constantinople into the shape of the cross. Had the alteration been made, in the first instance, in the churches which Constantine built at Rome, it would, in all probability, have been equally adopted in the first churches that were creeted in the new capital. But the form of the cross was, for many centuries, rather the exception than the rule; for the greater number of churches continued to be built in the more simple form of the secular Basilica. The alteration, whenever it was introduced, would be easily effected by prolonging the transverse aisle at either extremity; in other words, by throwing out additional wings, on either side of the Basilica, near the upper end; an alteration out of which arose the transepts of later churches.

An entirely new form for churches was, at an early period, introduced at Constantinople. The oblong was shortened into a square, with a view to the noble addition of the dome, which the Byzantine architects had now learnt how to support. This plan, especially after the creation of Santa Sophia, became a favourite in the East, and was adhered to, in those parts, with the greater tenacity, in consequence of the schism which subsequently took place between the Pope of Rome and the Patriarch of Constantinople. There was to be a difference in every thing. The Greeks insisted upon the square form of their own inventions; whilst all the nations who continued to acknowledge the supremecy of the Pope continued to employ the long form, which was persevered in at Rome. The square night equally represent a cross of which all the limbs are equal; and in this lies the difference between the Greek cross and that of the Latins.

The Greek plan was, in course of time, introduced into Italy, by the Greeks themselves in such parts of that country as remained in the hands of the Greek Emperor, and in the North by the Venetians.

Originally, it was not an established rule to turn the sanctuary to the East. St. Peter's and St. Paul's, at Rome, front different ways. The church which St. Paulinus built at Nola, about the close of the 4th century, had its sanctuary turned to the West. Many more instances of the same kind might be mentioned. It is not quite clear when, or why, a custom was adopted which afterwards became general. St. Augustin says, "Let us turn to the rising sun of truth."

The primitive churches were dedicated to Christ, or his Apostles, alone; except when the building was erected over the very grave of a martyr. In after times, when the saints who had not been the companions of Christ, received an increased veneration, it became a common practice to dedicate churches to them, and even to change the names of existing churches in their favour. Thus the church of the Saviour at Florence became Santa Reparata. The first cathedral at Genoa was originally dedicated to the twelve Apostles, and is now San Siro. The church of St. Genevieve at Paris was originally dedicated to St. Peter and St. Paul.

Having made these few remarks on the plan and position of the primitive churches, I shall proceed briefly to describe the style of the architecture which was employed in their construction and

From the spot in which churches were first erected, it necessarily followed that the style of their architecture was not only Roman, but the best Roman which the then state of the arts could produce. Art, however, in the time of Constantine, was no longer what it had been. Though the labours of the architect and the sculptor had never been suspended, yet their taste and their powers were no longer the same. Art had gradually declined—partly from the interruption of tranquillity, partly from the introduction of foreign fashions and eastern finery, partly from the passion for novelty, but chiefly from the decirorated tone of the public mind. The arts only flourish where they are appreciated by the nation at large, and where the taste of the public is correct. The Arts and the Empire declined together. Unequivocal symptoms of degeneracy are exhibited even in the magnificent works of Dioclesian, and the triumphal arch of Constantine but too plainly reveals with how deplorable a rapidity the downward course had advanced by the time of that Emperor.

From the impaired condition of art, as well as from the desire of avoiding unnecessary expense, nothing ornamental was bestowed upon the exterior of the primitive churches. The walls were substantially built of thin bricks, neatly put together with little cement, but they were left perfectly plain. The only attempt at external ornament was a low portico, which did not ascend above half the height of the front. Above this portico there were usually three long, round-headed, undivided windows, symmetrically arranged, and, above these, a round window in the pediment. Windows of the same kind were introduced on either side of the church, immediately under the caves, and if they added little to the appearance of the building, they admitted abundance of light.

The portals, like those of the classical models in their neighbourhood, were uniformly square-headed, and were often enriched with sculptured architraves taken from earlier buildings. The doors were frequently covered with plates of bronze.

All that art could still effect was reserved for the interior, of which the chief decoration was the long colonnade, which, on either side, divided the nave from the aisles. But the columns now supported round arches instead of the unbroken architrave of better times. These columns were usually taken from earlier buildings; eventually from the heathen temples when the Pagan worship was interdicted. Many of these columns, composed of the finest marble, were beautiful in themselves, but they were often mixt with others of an inferior quality, and their injured capitals were often imperfectly replaced by capitals of the time.

imperfectly replaced by capitals of the time.

In larger churches the sanctuary was usually divided from the nave, by what was called the triumphal arch—an imitation of the triumphal arches of ancient Rome—but, in its new situation, intended to proclaim the triumph of the Cross.

The recess of the sanctuary, and sometimes the side walls themselves, were decorated with marbles, frescoes, or Mosaics, on a ground of gold. These pictures always represented saints or scriptural subjects, and possessed a greater degree of merit than might have been expected. If the execution betrayed a less skilful hand, there was always propriety and dignity in the sentiment expressed.

The floor was a tesselated pavement, composed of different marbles, arranged in a variety of

The floor was a tesselated payement, composed of different marbles, arranged in a variety of patterns. A large circle of porphyry, called the rota, near the entrance of the church, indicated the spot where the Neophyte was expected to perform his first prostration.

The least satisfactory part of the early churches was the roof. From the first the roofs of churches were constructed of wood. It may seem extraordinary, that when so noble a wault as that of the Basilica' of Constantine had so recently been achieved, a covering of the same nature should not have been thrown over the churches which were built shortly afterwards in its immediate vicinity. But art, in those times, was losing ground every day—expense was an object—in addition to which the adoption of the long colonnades on either side of the nave, put a vault of brick or stone out of the question. The walls which the columns were able to support, could not be of sufficient thickness to resist the pressure and thrust of a vault. Walls of great thickness, with the addition of lateral resistances of some sort or other, can alone contend with such a burthen. Recourse, therefore, was had to the lighter, and much less expensive, covering of wood. In the churches built by Constanting, as some other of the earlier churches, the beams and rafters were concealed by a flat cieling's of gilt pannels. This enrichment, however, was soon discontinued, and the wooden roofs of ancient churches, neither concealed, nor carved, as are the roofs of buildings in the pointed style, became, and for long continued, an unsightly part of the flabric. Another defect, in the general appearance of the interior was, that, in order to procure elevation, the walls that supported the roof were carried up to a disproportionate height, and had the effect of crushing the colonnades on which they rested. This defect was mitigated in some of the churches by the introduction of galleries.

The early churches had no belify. Bells were not used to summon the faithful to prayers till so late as the 7th century. The first belify was creeted at Rome by Pope Adrian the 1st in 772. As, therefore, the belify had formed no part of the primitive churches in Rome, and Italy generally, it never became an integral part of the building, and always stood by itself.

Such were the primitive churches, and the plan, the shape, and the style, which they received at Rome, were, from Rome, and by Rome, transmitted to other countries, and for centuries exactly and reverentially copied in every Christian land.

Let us now briefly review the centuries to which this work relates, observe the leading events which, during these years, had an influence upon the ecclesiastical architecture of Italy, and trace the changes of style which successively took place. It should, however, be premised that in Italy, such was the force of old habits, that, at different times, in various parts of the country, and amidst all the corruptions and changes of style, the classical was occasionally resumed. When this was done, it arose from the old materials, the marbles and the pillars, the remains of deserted temples and theatres, which the architect had at command.

During the reign of Constantine, notwithstanding the removal of the seat of empire to his new capital, Italy was prosperous, and several churches were built at Rome; but, of all the works of that Emperor, to whom so many have been attributed, nothing has come down to our time except the sepulchral chapels which he erected at Rome over the graves of his mother and his daughter. The immediate successors of Constantine were men of another kind; but, in the latter part of the fourth century, Theodosius began, and his sons completed, the Basilica of St. Paul without the walls of Rome, which continued to exist till 1822, when a conflagration reduced it to ruin.

<sup>•</sup> Commonly called the Temple of Peace, in the Roman Forum—but shown, by Nibby, to have been a Basiliea just finished at the time of the Eastle-between Meconium and Constantine, and deducated by the senset to the vector. Euchem in Vila Gonstantine, like 4, e. 58

If at the death of Theodosius, in the beginning of the 5th century, the Eastern and Western Empires were finally separated; if Italy, for a series of years was convulsed and impoverished by the successive inroads of northern barbarians, and Rome itself was more than once in their hands, yet, in the short intervals between these dreadful visitations, the labours of piety were renewed. It is only surprising that enough energy to undertake any work of magnitude should have survived in the midst of such continual alarms, and such dreadful disasters. But the pious entreaties of his Athenian bride could induce 'Honorius to exert himself, and the daughter of Theodosius, Galla Placidia, a princess tried by the severest afflictions, sought, and found, consolation in decorating both Rome and Ravenna with Christian temples. The Popes, also, whenever the invaders withdrew again returned to their task, and erected buildings, some of which remain to this day. During the latter part of this century, Italy, torn from the Emperors, and governed by Gobbic kings, was one sad scene of violence and disorder; but, before the century closed, the illustrious Theodoric, who had been educated at Constantinople, arrived to put an end to the reign of the Goths, and to protect literature and the arts. During the greater part of this period there was little alteration e the plan of churches, or the style of their architecture, but, except in Rome, before the end of this century, the portals ceased to be square, and began to be round. Even in good times the Roman architects frequently introduced an arch above the doorways " to relieve the lintel from the pressure of the wall above, but they always concealed the arch with an elaborately sculptured architrave. sculptors of the 5th century had no longer the skill to embellish architraves, and escaped from their dilemma by leaving the arch exposed. Some external ornament was introduced by the architects employed by Theodoric. Small pillars divided the windows of his palace, or, supported on plain brackets, projected from the walls.

The sixth century opened with a renewal of disorder. The Emperor of the East took advantage of the troubles of the West, and, in 553, Justinian re-united the whole of Italy to his hereditary dominions. From that time, as Rome was given up to the Popes, Ravenna became the seat of the government of the Greeks, and, under the auspices of so ardent a builder as Justinian, was soon adorned with new Basilicas. In the architecture of these buildings may be traced the first influence of the Byzantine style in Italy; the first introduction of the cupola, and the first appearance of those rude capitals which had been invented at Constantinople; mere blocks, tapering from the summit to the width of the shaft, and faintly ornamented with foliage, or an imitation of basket work in low

No sooner had Justinian ceased to live than the troubles of Italy were renewed; and before the end of the sixth century, (in 568) a new nation, the Lombards, were established in the land. The Lombard conquerors, however, were not oppressive rulers. Theodolinda, daughter of Garibaldus, Duke of Bavaria, and wife of Agilulfus, the 4th Lombard king, persuaded her husband to abjure his Arian heresies, and to protect the arts. Churches and palaces again began to rise, especially in Pavia, which the Lombard kings selected for their usual abode. The seventh century, and a part of e eighth, was a period of comparative tranquillity, and, under the spreading sway of the Lombards,

Italy was on the point of becoming one united kingdom.

The Lombards were great builders, and to them has been attributed so great an influence upon the architecture of their time, that the style of that period has received their name. But the Lombard style must be understood to mean nothing more than the style which was in vogue during the sway of the Lombard kings. The Lombards had no architecture of their own; they imported no architects from the North; they employed the architects and the masons of the conquered country; and, if they required them to introduce any thing that was not of Italian growth, it was only in details. The style was still an imitation of the Roman, though, by this time, it had assumed some new features. The new features, by which what is called the Lombard style is distinguished, are additional ornaments both external and internal. This difference is seen, externally, in the slender, compound piers, or buttresses, which are carried up the front of churches from the ground to the eaves; in the small areades of the open galleries which follow the shape of the gable, or crown the semicircular apse, in the multiplication of the sinkings and mouldings of the portals, and in the crowd of imagery with which those mouldings are enriched. Internally, the difference appears in the frequent substitution of compound piers for single pillars; in the dissimilarity of the capitals, and in the profusion of images, often grotesque, with which the capitals of pillars, or piers, were now, for the first time, adorned. Christian symbols had been admitted into churches at an earlier period, but, till the seventh century, they were admitted with a sparing hand; and, amongst th figures which were now introduced, there are a few which appear to have emanated from the mythology of the North. It need hardly be added that, in the seventh century, the rules and proportions, which had been so

exactly observed in classical times, were altogether neglected. The height of the piers no longer box any reference to their bulk; the piers and pillars of Lombard buildings are short and stunted. Aucient rules were departed from in other respects. Pedestals and architraves were omitted.

The pillar, or pier, rested on a simple base, and the arch sprung direct from the capital.

But, if the state of the arts was the cause of many defects; if the chisel of the soulptor had become inexpert, good masons still came down from the neighbourhood of Como, and constructed walls, Stone was the material which they now which, at least, have lasted above a thousand years.

which, at least, have lasted above a thousand years. Stone was the material which they now employed, not in large blocks, but well tooled, and well put together.

The plan of the churches continued to be nearly the same, but from the love of variety, and from the influence of Justinian's buildings at Ravenna, the Lombards employed the round and octagonal form to the full as frequently as that of the Latin Basilica. The Byzantine cupola, also, was frequently introduced. A large crypt was never omitted. It was a great object with the Lombard kings to enrich their churches with the bodies of saints. Many of these were obtained from the islands of the Mediterranean; amongst others, that of St. Augustin, which King Luit-product in proceedings of the church (San product and englished in the course of the church (San randus imported from Corsica, at a vast expense, and enshrined in the crypt of the church (San Pietro cielo d'oro) which he built at Pavia.

The north and centre of Italy were studded with churches and baptisteries by the Lombard Kings and Queens. The church which Theodolinda erected at Monza, has been rebuilt; but San Michele, of Pavia, San Thomaso, in limine, near Bergamo, with many others, are existing monuments of the Lombard style, and the baptistery of Florence, which, originally, was the cathedral, and, by whomsoever it was built, was built under the Lombard dynasty, with all its defects, remains to prove that the Lombards had noble aspirations, and could achieve great things

During all this time Rome steadily pursued her own more classical way: less skilful than she been, but never entirely losing the sentiment of better days; endeavouring to reproduce the s of old; only admitting the Lombard style in a single instance (that of San Giovanni é forms of old; only admitting the torms of old; only admitting the Lomoard style in a single instance (that of old a Covalini et Paolo) and even then excluding the monstrous imagery with which the churches of other parts of Iraly were disgraced. But the decline of art was revealed in the Roman buildings by the thick was so entirely lost that Rome, after having, for a while, had recourse to the broken bricks of her own ruins, was obliged to give up the material which she had used so long, and exchange it for

In 774 Charlemagne, called in by Adrian the First, put an end to the dynasty of the Lombards, and united Italy to the new empire of the West. For some time the ill effects of this change were not apparent.º The Carlovingian Emperors had regard to the welfare of Italy, and governed it either by apparent. The Catrovingian Emperors had regard to the went of the part of the work of the control passessions in exchange for the Imperial crown, were able to undertake magnificent works. But no sooner did the Carlovingian line become extinct (in 875) in the person of Louis the Second, than the unfortunate consequences of the become extinct (in 879) in the person of Louis the Second, than the unfortunate consequences of the subversion of the Lombard dynasty began to be seen. From that moment Italy, exposed and helpless, was, for centuries, deprived of repose. In the north she was harassed by the disputed claims of successive princes; in the south she was assailed by the Saraceus. In 884 these new invaders landed at Ostia, marched up to defenceless Rome, and tore the plates of gilt bronze from the doors of the plates of

of St. Peter's In the middle of the 10th century the German Emperors acquired the sovereignty of Italy, by the marriage of Otho with the widow of the unfortunate Lotharius. But this brought no relief. It was only an evil of another kind. Instead of feeble princes there were now distant lords, who crossed was only an evil of another kind. Instead of their homes, and whose authority, when they were absent, was not sufficiently respected to prevent disorder. Italy, subdivided into fiefs, was split into pieces, and destined never to be united again. There was no community of feeling and no supreme control. All was violence and strife. In every town the powerful nobles attacked each other's

houses, or fought in the streets. Rome was not more fortunately circumstanced than other places. The feuds and ambitious projects of the nobility, the intrigues for the Papal chair, a rapid succession of worthless Popes, kept the city and its inhabitants in a constant state of disturbance. The mistress of the world was, at this time, sunk so low that the Dukes of Tuscany and Spoletto could enter her gates when they pleased. Scenes of violence continually took place. The government was unequal either to restrain or protect

Pron the intercourse which, during the range of the Carlosquiants, was kept up between Italy and Axx is Chapelle, the Lambard style for its way, during that period, into the Rhenish Promose. The church of St. Caster, at Ooberats, consecrated in the pressure of Lorsis the Pron so completely a counterpart of the Lombard churches at Evris, that no doubt can be entertained of at origin. The style of the Establishment is Lombard, and not Divantine, as it has assuments been realled. But the style of the contemporary churches of Promes it and Lombard, as sometimes leven react. It style of the Promes is not Lombard, as sometimes leven react. It style of the Promes is not Lombard, as sometimes leven react. It style of the Promes is not Lombard, as sometimes leven react. It style of the Promes is not Lombard, and the style the muldle stage were a correption of the Roman, Lety may well have pointed of recreationer.

itself. To complete the miseries of the time, fierce bands of Hungarians, invited by Albericus, a Roman noble, to assist him in wreaking his vengeance on Pope John the Tenth, rushed through the Tyrol and continued to lay waste the greater part of Italy till they were driven back by Otho the Third.

Under such circumstances what was the inevitable destiny of the arts? If, during the first half of the ninth century, the Ecclesiastical Architecture of Italy had made some progress, in the latter part of that century, and during the whole of the tenth, its course was completely arrested. In those part of that century, and during the whole of the tenth, its course was completely arrested. In those unhappy times what buildings could be undertaken, except such as were necessary for defence? The Popes built fortresses, and the nobles attached towers to their palaces, but during the whole of the tenth century only two churches were built at Rome, and very few in other parts of Italy, except at Genoa and Venice, which maritime and commercial states, apart from the scene of strife, and rapidly augmenting their resources, were able to proceed with their usual occupations.

The two next centuries were scarcely less disturbed ; but they were disturbed in a different manner. Men of a more elevated character had been raised to the Papal chair, who began to assert spiritual At the same time, many of the larger cities of Italy, supremacy, and to resent imperial domination. aspired to independence. Both parties regarded the Emperor as their common oppressor, and against him both the Popes and the cities soon made common cause. Men's minds were roused by these struggles, and were turned from individual to more worthy objects. In consequence, in the midst of tumult and contention, an extensive amelioration took place. The Popes, who left off victorious, and were contention, an extensive amelioration took place. The Popes, who left off victorious, and eventually enriched by the splendid bequest of Mathilda, Countess of Tuscany, again found eventually enroned by the splendid bequest of Mathilda, Countess of Fuseaby, again found them-selves in a condition to protect the arts, and the cities, whether they obtained municipal rights, or acquiesced in the sway of a single chief, began to be adorned. Public buildings were either raised by the citizens themselves, or for them by the ruler who sought popularity. Certain it is, that, in the course of the eleventh century, the Ecclesiastical Architecture of Italy was in a state of activity. This was, in part, owing to the Emperors themselves, who, sometimes wishing to leave more pleasing traces behind them, bestowed large sums on religious foundations.

If, however, architecture was more prosperous, sculpture and painting still remained in a deplorable condition. During both the 11th and 12th centuries bronze doors were imported from nstantinople, and Greek artists made their appearance in most of the principal towns of Italy; a

sufficient proof that, at that time, the native artists must have been far inferior.

During all this time the Lombard style kept its ground in the north of Italy, except at Venice, but the style of the Lombard style kept its ground in the north of Italy, except at Venice, which, from its commercial intercourse with Constantinople, rather looked for its models to the east

than to the west, imported Greek architects, and built in the Byzantine style.

But the Lombard style of the 11th century had made a step in advance. The pillars were less stunted; the wild and monstrous imagery, if not altogether discarded, was kept within bounds. In some instances the dragons and the demons gave way to groups of figures in low relief, that attempted something more in the Roman way. But it must be confessed, that, even late in the 12th century, these figures were designed with little taste, and executed with little skill.

A new feature, also, appeared in the Lombard churches of the 11th century in the shape of large porches. Projecting porches had been very generally discontinued during the 7th and 8th centuries, perhaps from a relaxation of the discipline which had compelled the lowest class of penitents to wait outside. But, in the 11th century, projecting porches again appeared on a large scale; sometimes two stories in height, always with vaulted roofs supported by pillars, of which the two foremost usually rest on the backs of animals. The upper story of these large porches may have been used for the episcopal benediction, or for the exposition of reliques

episcopal benediction, or for the exposition of reliques.

In the latter part of the 11th century, also, a fashion came in, which, however strange and preposterous, became very general, and is not yet entirely discarded. The walls were now composed of posterous became very general, and is not yet entirely discarded. The walls were now composed of alternate courses of materials of different colours. Sometimes stone alternated with marble; sometimes marbles of different hues were employed. The walls were sometimes white and black; sometimes red and brown. This practice was probably borrowed from the Saracens, whose passion

for gaudy effect and variety, had betrayed them into so great an error.

Whilst the Lombard style thus continued to be employed in the whole of northern Italy, it is a singular fact, that very early in the 11th century, at Florence, and to the south of Florence, a more classical style was resumed. There, and then, a return to good taste evinced itself in the just classical style was resumed. Here, and then, a return to good used evident later in the late, appreciation of greater simplicity. The grotesque images and crowded ornaments were rejected appreciation of greater simplicity. The grotesque images and crowded ornaments were rejected appreciation of greater simplicity. The grotesque images with capitals that sought to imitate the Single pillars, instead of piers, again made their appearance, with capitals that sought to imitate the capitals of better times. Faults, and a forgetfulness of ancient rules, may still be observed in parts capitals of better times. Fauts, and a forgettimess of ancient runes, may still be observed in Patie of these buildings, but there was again much to approve. Instances of this change are found at Florence in the churches of San Miniato and degli Apostoli, and in the splendid crypt at Civita Castellana. The cathedral of Fisa was also built in the 11th century, but its superiority must rather be ascribed to the genius of the architect than to the influence of the age.

In the 12th century, in the north of Italy, a change took place of an opposite description, and

produced a style which may be called the Florid Lombard. The characteristic of this style is external decoration carried to excess. It was chiefly exhibited on the front of the building which was now loaded to the summit with numerous tiers of decorated arcades, and of pillars, not one of which was to resemble another. Instances of this style are to be seen at Venice, Ancona, and the Arezzo, but the building in which it is curried to the most gorgeous, and fantastical extent is the church of San Michele at Lucca. In buildings which are decorated in this manner, there could be no ostensible windows at the wost end. But all the churches in the north of Italy were not built in this style; and in some of these, in which the arcades were not introduced, wheel-of-fortune windows already made their appearance, as at San Zenone, at Verona.

In the 12th century the use of brick was very generally resumed, but the bricks alternated with stone or marble, and the walls continued to exhibit stripes of different colours.

For the reasons which have been assigned, the Ith and 12th centuries were favourable to the progress of Ecclesiastical Architecture in Italy. Churches and cathedrals arose on every side; always in the round, or Romanesque style, which, to the end of the 12th century, was invariably employed in that country.

It was not till the first years of the 13th century had passed away, that the pointed style made its appearance in Italy. Arches of different shapes, pointed amongst the rest, had been, here and there, previously introduced by the Greek architects, who seem, both abroad and at home, to have indulged their inventive powers with less restraint than was the habit of the architects of the west. But these occasional varieties had produced no results in Italy, where the round style was deeply rooted, because it was indigenous. Indeed the Romanesque style had such a hold on the predilections of the Italians that, to the last, its forms were not entirely laid aside. Except in buildings with which foreigners were concerned, (such as the cathedral at Milan, and the churches created under the Angiovin dynasty, at Naples) round forms never ceased to be blended with the pointed, so as to give to the later churches of Italy the appearance of that transition which characterizes the early churches in the pointed style in other countries.

D'Agincourt, in his valuable work. Sur l'Histoire de l'Art, announces a discovery which he thinks he has made of the existence of the pointed style in Italy, in the 11th century, at the Abbey of Subiaco, about forty-five miles to the north-east of Rome. But a careful examination of the history of these buildings will lead us to a different conclusion.

A very minute account of the fortunes of this Abbey is to be found in the Chronicon Sublacense, edited and published by Mirtius, who was Prior of one of the monasteries in 1628.

The Abbey of Subiaco is a singular collection of buildings, in a singular situation, consisting of two monasteries, two churches, and various chapels, placed amongst the rocks of a barren height, on various elevations: meant to comprehend the different scenes of St. Benedict's unsterities, and erected in honour of himself and of his sister, Sta. Scholastica. Flights of stairs lead down from the upper church to the grotto where St. Benedict fasted and prayed—and a series of arches, thrown across a chasm, connect the upper monastery with the places of worship. It will be seen at once that such a place is ill calculated to form the ground-work of any hypothesis, because, in such a situation, modes of construction might be adopted, not with the view of introducing a change of style, but simply to meet the peculiarities of the spot. But what is the history of these unitdings? Founded in the 6th century, they were three times destroyed; by the Lombards, in 601; by the Saracens, in 847; by the Hungarians, in 903. A new church was built, which was consecrated by Benedict VII. in 981. Abbot Humbert, in 1053, built the belfry, and turned the grottos into chapels. Abbot John the 6th, who was elected in 1075, thinking the church too small, pulled it down, and began a new church, which was finished by Abbot John the 6th, about 1217, and consecrated by Gregory the 9th, in 1227. In 1285, Abbot Landus built the cloisters. D'Agnourt says that, after the construction of the church, which was begun in 1076, nothing happened which was likely to affect the buildings to any material degree. But what is the fact? In 1299, an earthquake, which shook all Latium, damaged the Abbey of Subiaco, and threw down one of the dormitories. In 1360, a still more tremendous carthquake shook the monasteries to their foundations, and threw down the church, the chapter-house, and all the chapels and buildings in the neighbourhood. So terrible was this visitation, that Peter the 4th, who was then abbot, actually died of the fright. Abbot Bartholomew t

the 3rd, who was elected in 1363, rebuilt the church and the chapter-house.

Why, then, are we to believe that the pointed arches in these buildings belong to the 11th century? May they not, with much probability, be attributed to the consequences of the earthquakes, to the repairs and reconstructions which were undertaken in 1363, after a calamity by which large portions of the buildings were totally overthrown, and by which any portions of them may have been so much injured as to require renovation? There would have been nothing to wonder at if the arches of the cloisters, built in 1235, had been pointed, but they happen to be round. The vaulting of the grottos, which is believed to be Abbot Humbert's work, is that sort of simple diagonal vaulting which is found in the passages of the Coliseum, and other Roman works.

There is no reason, therefore, to alter our opinion on this part of the subject. The pointed style came into Italy in the 13th century, and came from the North—a singular fact, when we know that it had been adopted by the Normans, in Sicily, above two centuries before. But, though the Normans employed the pointed style in the churches which they built in Sicily, the fashion never passed the straits, and the same Normans as invariably employed the round style in the churches which they built in Calabria.

The pointed style came into Italy from Germany. There is great reason to believe that it was first introduced by a German architect. At any rate we know that the pointed style had been adopted in Germany many years before it appeared in Italy, that German ratios were frequently associated with Italians in the construction and decoration of Italian buildings, and that German architects were sent for when it was determined to rebuild the cathedral of Milan in the pointed style. All which sufficiently proves that the style in question was to be found in Germany, that an architectural intercourse existed between the two countries, and that it was to Germany that Italy looked when the pointed style was required. The Italian writers always call the pointed style, the German; Gotico-Telesco:

A further proof that, in Italy, the pointed style was not an invention, but an importation, is that, when it appeared in Italy for the first time, at Assisi, near Perugia, it was complete in all its parts.

From that moment the pointed style obtained a footing in Italy, and the Italian architects were obliged to conform to the new fashion. Of these one of the most distinguished was Arnolfo, the son of the stranger who built Assisi. Arnolfo was born in 1232. He built the church of Santa Croce, at Florence, and gave the plan for its magnificent cathedral. About the same time, from the celebrated school of architecture at Pisa, which had already produced many architects and sculptors of merit, came forth Nicola, surnamed Pisano. He was employed in various parts of Italy; he built the church of St. Anthony, at Padua, and gave the design for the cathedral at Orvicto. His son, Giovanni, inherited his father's talents, and founded a school of his own. In the following century, Giotto, no less distinguished as an architect than as a painter, constructed buildings in the same style, of which the Campanile at Florence is a remarkable instance.

All these distinguished men, conforming to the fashion of the times, gave designs for buildings in the pointed style, but classical associations were always in their thoughts, and the genus of the classical is at direct variance with that of the pointed.

The vital principle of the classical style is the horizontal; that of the pointed is the vertical. Not that the pointed style was originally adopted with any scientific view; for it was not till long after the pointed style was introduced that it was employed to advance the vertical principle. The pointed arch contains within itself the germ of that principle.—but the germ lay dormant, till it was observed by the genius of the great Transalpine architects of the 13th century. It was they who perceived what the pointed arch contained; it was they who awakened the latent principle, applied it to their buildings, taught all their parts to shoot upwards, obtained elevation, lightness, grace, and, in fact, created the pointed style of the north.

From the influence of classical associations, the pointed style in Italy became, and remained, widely different from that of the north.—In Italy, if the vertical principle was adopted, the horizontal principle was not discarded, and the latter was a constant check on the tendencies of the former. The Italian architects obeying their employers, but obeying with reluctance, never acquainted themselves with the rules, the proportions, and the arrangements, through which the northern architects produced successful results. They worked at random, and, consequently, made mistakes. They consented to imitate, but they sought no more, and neither caught the spirit of the original, nor struck out new paths of their own.

In Italy the west front of the building retained its monotonous form. The Temple and its Pediment were still the leading idea. One principal cause of the inferiority of Italian buildings in the pointed style arose from the habitual separation of the belfry from the church. This separation deprived the Italian churches of that feature, through the help of which the west fronts of northern cathedrals are so much ennobled and embellished.

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The usual decoration of the west front of Italian churches is a large wheel-of-fortune window in
the centrical compartment, the spokes of which are composed of little pillars that radiate from the

The portals are rich and elaborate, exhibiting a variety of mouldings and ornaments which are executed with great skill and elegance.

The windows, whether at the sides or the ends, are seldom of large dimensions; the tracery with which they are enriched would be considered meagre on this side of the Alps—the windows of the clerestory are always insignificant. The windows add but little to the general appearance of the building.

The external decoration of Italian churches of this period arises less from the forms than from The external decoration of Italian cources of this period arises less from the forms than from the materials employed, and the manner in which they are disposed. The fronts, and even the sides of the fabrick are enriched with panels of marble of various shapes, sizes, and colour. Sometimes Mosaics, on a large scale, are introduced in the west front, as at Orvieto, and, uninjured by the serener skies of southern climes, produce a striking and brilliant effect.

In Lombardy, churches were often built, in the 13th and 14th centuries, of a very different character-entirely constructed of brick, with mouldings and ornaments of terra cotta. They have a great appearance of neatness, and derive a comparative merit from the contrast which they offer to

the parti-coloured piles which are found in the districts where marble is more abundant

the parti-coloured piles which are found in the districts where marker is more absoluted.

The same incomplete adoption of the system upon which the architects of the north proceeded, was equally unfavourable to the interior of Italian churches in the pointed style. If the positive elevation is sometimes great, the appearance of great elevation is not obtained. The naves are too wide for their heighth, whilst the unusually wide openings of the arches on either side rather destroy than increase the effect of space. The arches usually rest upon single pillars, or if compound piers are substituted, they never attempt to shoot upwards. The vaulting of the roof, if sometimes ribbed, is never enriched.

Upon the whole, the pointed style in Italy has always the appearance of an exotic plant, permitted to live, and pleasing to a certain degree, but deficient in vigour, and never obtaining the height or the development at which it arrives on the northern side of the Alps.

An exception must always be made in favour of the cathedral of Milan, which, though not possessing all the requisites, is a much nearer approach to its Transalpine brethre

Rome, wedded to her own habits, always regarded the pointed style with disdain, and has never admitted it in buildings of importance, except in the decoration of distinct and subordinate parts, such as tabernacles, shrines, and tombs, with the single exception of the chapel of the Scala Santa. which is on a small scale, and a thing to itself.

In some of the towns, especially of northern Italy, sepulchral monuments derive an unusual ortance from the situation in which they are placed. In Bologua, in Padua, in Verona, they are An some of the towns, especially of notice and any longitude in Padua, in Verona, they are flound on the outside of churches, sometimes in the public streets, insulated, but protected. In the decoration of these monuments the pointed style has been successfully employed, especially in the picturesque group of the tombs of the Scala family at Verona.

I may be permitted so far to transgress the limits to which this work is restricted, as to mention 1 may be permitted so far to transgress the mans to advance this construct, as a feature of the town houses which arose in the larger cities of tally in the 13th and 14th centuries. They are often magnificent structures; especially the Palazzo Publico of Picenza, notwithstanding the want of unity in its style, in which the round forms and the pointed are blended together.

The pointed style prevailed in Italy till the close of the 14th century, when Brunelleschi, and Leone Battista Alberti, recalled the classical into existence







## LIST OF PLATES.

- San Clemente, Rome
   Interior of San Clemente

#### FOURTH CENTURY.

- S. Santa Costanza, Rome
- 1. San Paolo fuori le Mura, Rome.

#### FIFTH CENTURY.

- The Baptistery of Constantine, Rome.
   San Nazario e Celso, Ravenna
   The Palace of Theodoric, Ravenna.
   The Tomb of Theodoric, Ravenna.

### SIXTH CENTURY.

- 9. San Vitale, Ravenna.
  10. The Mosaics in San Vitale.
  11. San Apollinare, Ravenna.
  12. The Interior of Santa Maria, Toscanella.

### SEVENTH CENTURY

- San Michele, Pavia.
   Portal of San Michele.
- District of sam witchese.
   Plans and Elevations of Lombard Churches at Pavia
   San Frediano, Lucca.
   San Thomaso in limine, near Bergamo
   Santa Agnese, Rome.

# 19. The Baptistery, Florence.

- EIGHTH CENTURY.
- San Stefano, Bologna.
   The Duomo, Breschia, (7th century); and Santa Giulia.
   San Giovanni e Paolo, Rome.
   Mosaics in Santa Pudentiana, Rome.

# NINTH CENTURY

- San Ambrogio, Milan.
   The Atrium of San Ambrogio.
   The Tabernacle, and High Altar, in San Ambrogio.
   Mosaics in the Chapel of San Zenone, opening out of the Church of Santa Prassede, Rome.
   Campanile of Santa Francesca, Rome.

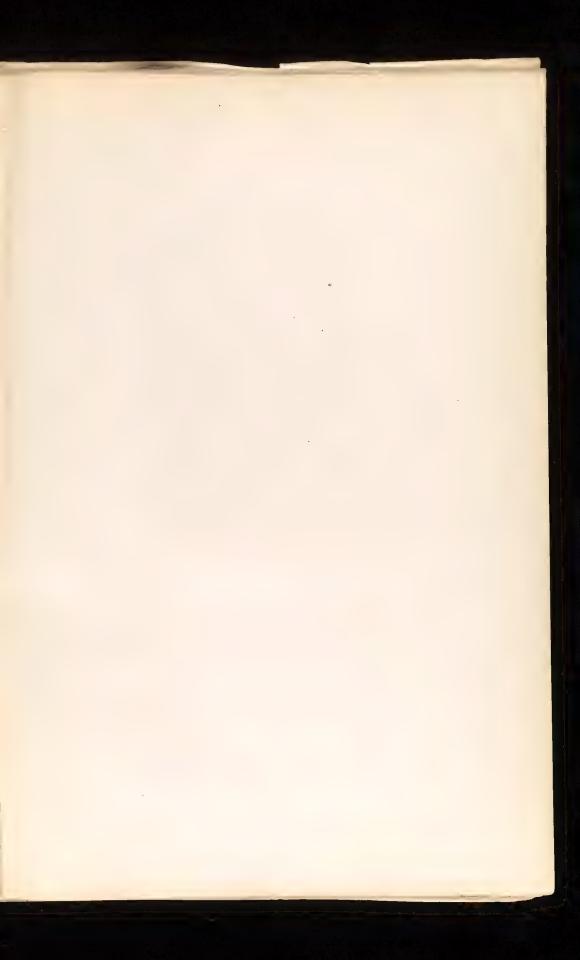
## TENTH CENTURY.

- 29. Santa Fosca, Venice.
- 30. Interior of St. Mark's, Venice.
  31. Exterior of St. Mark's, Venice.
- 32. Santa Maria, Arezzo.

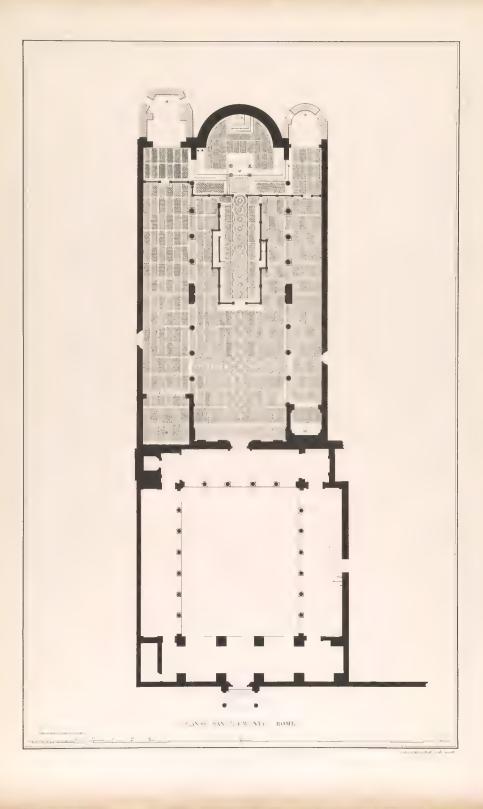
## ELEVENTH CENTURY.

- 33. San Miniato, Florence.
  34. Crypt of San Miniato.
  35. San Haviano, near Mouteflascone.
  36. San Pietro, Toecanella.
  17. The Interior of the Duomo of Pisa.
  38. Exterior of the Duomo, Pisa.
  39. San Nicola, Bari.
  10. The Duomo, Modena.











# GROUND PLAN OF SAN CLEMENTE, ROME.

CHRONOLOGICAL order is, in this single instance, departed from, that the description of the primitive church may be completed by commencing the series of Engravings with the example of

The church in the world which still testins the primitive form.

The church of 'San Clemente at Rome is believed to have been originally creeted, on the site of the marry's paternal mansion, either in the fourth or fifth century. It was almost entirely rebuilt by Adrian the First, in 790, but with little departure from the original form; and it remains to this day, as it was then rebuilt, with no further alteration than the addition of the two side apses at the upper end.

San Clemente is not only an exact specimen of a primitive church, but it is, also, complete in all its parts—retaining the atrium without, as well as the temple within.

It will be seen, at once, that the plan of this building is identical with that of a secular

That part of the building which, in the secular Basilica, constituted the court, and the seat of the judges, namely, the semicircular recess, and a certain space in front of it, was, in churches, approached by steps, and, from that circumstance, called the Bema. All this part was regarded as especially holy, and, in the Greek church, is, to this day, concealed from the sight of the congregation either by a screen or a curtain. Within this space no secular person was permitted to intrude except the Emperor, to whom a seat was, at first, allotted within the sancturary; but this was soon considered a profanation, and, before the close of the fourth century, the Emperor Theodosius, on the representations of St. Ambrose, consented to shew the inferiority of temporal to spiritual dignity by placing himself below the Bema.

The semicircle was allotted to the bishop and the presbyters. The semicircle received a variety The tribune, from its original destination; the conch, from its resemblance to the shape of a shell; the apse, from the Greek word absis, which signifies an arched recess

Immediately in front of the seat of the bishop, but advanced nearly to the edge of the bema,

In the primitive churches there was one altar, dedicated to the Trinity in Unity stood the altar.

The body of the Basilica was divided, by colonnades, into three unequal parts—the two aisles and the nave.

A great difference will be observed in the arrangement of the nave, from that of modern churches—arising from the situation of the choir. In the primitive churches, the chorus, or choir, insulated, and surrounded by low walls, was placed in the upper part of the nave. The subdeacons and readers, as well as the singers, occupied the choir—and, here, the first part of the service was performed. In the centre of either side of the choir was a pulpit of marble, called an  $\Delta mbo$ , from one of which the epistle was read, and the gospel from the other. By the side of the gospel pulpit there was always a candelabrum, with a lighted taper, emblematic of revealed religion.

In after times, it was perceived that this position of the choir greatly interfered with the grandeur of the nave. The choir was, in consequence, removed, and additional seats provided in the sanctuary for the subdeacons and the singers. This change brought the choir into the position which it now occupies in all cathedrals.

The remainder of the nave, and the aisles, afforded space for the congregation. aisle was assigned to the women, and the southern to the men; for, in the primitive church, and for many centuries, the sexes were always divided. In churches which had galleries, the galleries were assigned to the women, and the men remained in the aisles.

The middle of the nave was allotted to the catechumens, or neophytes, those who were in a state of preparation, but had not yet been admitted to the rite of baptism-and who were only permitted to assist at the first half of the service.

Behind the neophytes, in the part of the nave nearest to the door, were stationed the penitents; such of them, at least, as were permitted to assist at any part of the service—for there was a class of penitents, those in a state of the greatest reprobation, who were constrained to stand, the whole time, outside the door.

The part of the nave which was allotted to the penitents was sometimes divided from the upper part by a low wall, and was distinguished by a particular name. It was called the Narthex, or ferule; from the instrument with which the penitents were enjoined to inflict chastisement on themselves. All churches had a portice; but many, of which San Clemente is an instance, had in addition a spacious oblong court, which was attached to the front of the church, and surrounded by open arcades. This was called the Afrium. It seems, at first, to have been designed as a shetter for the excluded class of penitents, the catechumens, when they had retired from the church, and the numerous poor who were allowed to solicit alms at the temple gates. In process of time, the court within the arcades became a place of sepulture. For many centuries no person, of whatsoever dignity, whether temporal or spiritual, was buried within the church. It was thought sufficient distinction for even Popes and Emperors to be allowed a last resting place under the portice. Constantine himself was buried in the portice of the Church of the Apostles in his new capital. In process of time the distinction was more widely conferred, and then recourse was had to the atrium, but this privilege was always reserved for persons of consideration. Others were buried

In process of time the distinction was more widely conterred, and then recourse was had to the atrium, but this privilege was always reserved for persons of consideration. Others were buried in the immediate vicinity of the church, but outside the consecrated walls.

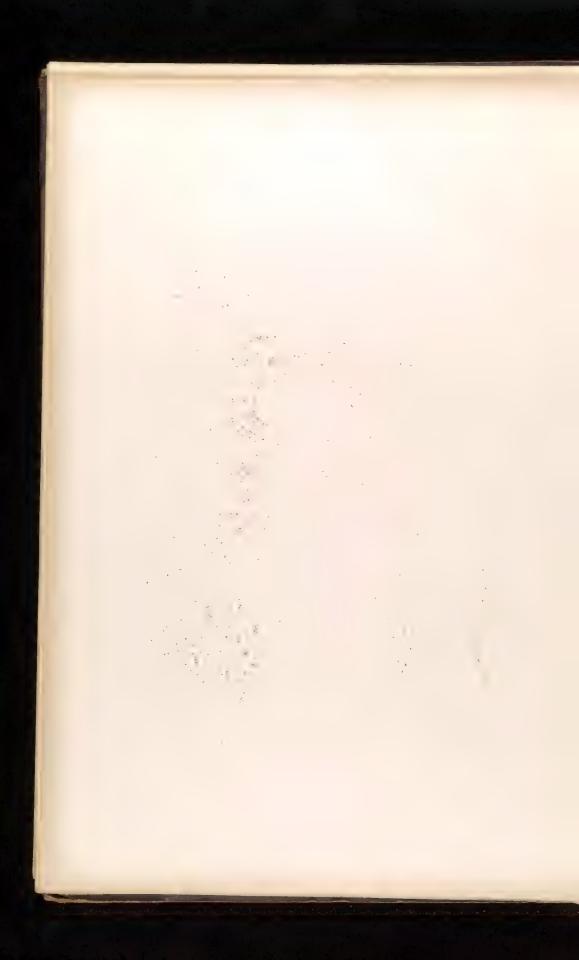
In after times, when the worship of Saints was introduced, the simplicity of the original plan of the Basilica was departed from, and innovations were made. First, an additional apse was introduced at the upper end of either aisle; secondly, the form of the Basilica was altered into that of the cross, and, in that case, an additional apse was frequently introduced, either at the end, or in the centre of the side, of each transept. In one of these recesses commonly stood a table, on which the communicants deposited their oblations. In the corresponding recess stood another table, on which were placed the vessels used in the Communion Service. By degrees, the apses were multiplied more and more. In the instance of the Cathedral of Torcello, (built in the early part of the eleventh century), behind the principal apse, with an intervening aisle, we find no less than five apses, in which there were as many altars. Lastly, came the addition of side chapels. Of these the earliest instance is the chapel dedicated to San Zenone, which runs out of the Church of Santa Prassede at Rome, and was added by Pope Paschal I. in the ninth century. After that time the number of side chapels gradually increased, till they finally lined each side of the church. Side chapels were usually the contribution of different individuals, or families, who raised within them an altar to their tutelar Saint, and were sometimes permitted to use them as a place of sepulture for themselves and their descendants.

Basilicografia di Pompeio Sernelli. Ladurchias, de Sacris Basilicis. Leo Allatius, de Templia Gracorum. Bingham, Antiquitate E-closastico









# INTERIOR OF SAN CLEMENTE.

The interior of San Clemente affords a clearer view of the arrangement of primitive churches—
and of the effect of the choir, in its original situation. The destination of the different parts of the
church, and the distribution of the congregation, have already been described.

It has, also, been stated that a part of the congregation were only permitted to assist at the first
half of the service. At the conclusion of the first service, a sub-deacon advanced, and called out
with a loud voice, "Ite, Missa est," upon which the catechumens, and the penitents, immediately
withdraw. withdrew.

withdrew.

The veils of the sanctuary were then drawn aside. The bishop advanced from his seat, and, with his face turned towards the people, began his sacred office.

The participants then came forward, and made their oblations. After the oblations, it was the custom for one of the deacons to read aloud the names of those who had been great benefactors to the church. The books, out of which the names were read, were called Dyptics.

Next came the consecration of the elements, by the bishop; after which followed the kiss of peace. A deacon cried aloud, "Receive one another, and salute one another, with a holy kiss."

Upon which the bishop and the presbyters saluted each other, the laymen their fellow laymen, and the women one another. After the kiss of peace, the clergy communicated, and then the people.

The service concluded with the episcopal blessing.

The dyptics were tablets in ivery cases, of which the outsides were always dalametely carried. Dyptics were, ongoaily, sent as presents to friends, by the florana consuls, on the day of their installation. Subsequently, they were adopted by the church, and, as the artists of a later period were no larger expert in exercise, the old Roman dyptics were frequently adapted to their new distinction, by turning the consul, whose etches always period on the ivery, into a mail.











## STA. COSTANZA, ROME.

This is the only ecclesiastical building of the time of Constantine which remains in a state of

It stands about three miles without the Porta Pia of Rome, by the side of the ancient Via

Nomentana, close to the Church of St. Agnes.

Some persons have imagined that this building was neither the work of Constantine, nor, originally, a Christian fabric. They admit that it was the burial place of Constantia, the daughter originally, a Constantian abore. They against that it was the burnal place of Constantia, the caughter of Constantine, because they are unable in any other way to account for the sarcophagus of porphyry which was found within its walls. But they assert that it was an ancient temple of Bacchus, transferred, either by Constantine or his sons, to a new destination. This opinion is principally founded on the Mosaics with which the ceiling of the aisles is adorned, and which represent vine leaves and grapes. But, in the first place, the vine is a Christian emblem, and is so frequently introduced in the decoration of Christian places of worship that little weight can be attached to this circumstance. In the second place, it was not till the time of Theodosius that the heathen temples were invaded. It would not have been safe for Constantine to have disturbed the deities who were still revered by so large a proportion of his subjects. In the third place, the architecture of this building is in conformity with the style of the time of Constantine, and not in conformity with that of a much earlier date. The coupled columns, and the round arches, without an architrave, would not have been found in a temple built in classical times; neither are all the columns of exactly the same size and proportion, an irregularity which only crept in when the arts began to decline.

But, assuming that the date and the Christianity of this building are sufficiently established, some doubt still remains with respect to its original destination. We find that Anastasius, in his Life of St. Sylvester, says that Constantine built a baptistery close to the Church of St. Agnes. On the other hand, Ammianus Marcellinus says, that both Constantia, and another daughter of Constantine, other hand, Ammianus Marcelinius says, that both Constantia, and another daughter of Constantine, (Helena) were buried in exactly this situation; and, finally, the porphyry surcephagus is found within the walls of this building. From this fact, coupled with the testimony of the historian, it cannot be doubted that this building was, eventually, used as a sepulchral chapel; but as it is so directly stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation, and as there are no vestigs of any other stated that Constantine built as baptistery in this situation. building, the probability is that the baptistery and the sepulchral chapel are no vesuges or any other might be built for one purpose, and afterwards used for another, in the case of persons of such consideration as the daughters of Constantine; and it was in accordance with the custom of those times that they should be buried in the immediate vicinity of such holy ground, as was the cemetery in

which the remains of St. Agnes, and other martyrs, had been discovered.

In after times, (in 1254), this building was converted into a church by Pope Alexander IV., and was then dedicated to another Constantia, who is believed to have founded, or rebuilt, the adjacent Church of St. Agnes.

The magnificent sarcophagus of porphyty, which was found in this building, is now to be see in the Galleries of the Vatican. It is ornamented, in high relief, with boys gathering grapes. The ornaments of the sarcophagus, probably, suggested the idea of those of the cicling of the aisles.











#### SAN PAOLO, FUORI LE MURA, ROME.

THE annexed engraving represents St. Paul's of Rome, as it existed previous to the conflagration of 1822. It is an exact copy of a drawing which was taken from the original building, and is offered, here, as an interesting record of the most magnificent of all the Basilicas.

St. Paul's stands at the distance of about a mile and a quarter from Rome, on the way to Ostia. A small church had been previously built in the same situation, to mark the spot to which Lucina, a noble matron, was believed to have conveyed the body of St. Paul. The Emperor Theodosius, wishing to pay a more suitable tribute to the Apostle, resolved to substitute a splendid Basilica in the place of the humble edifice. The rescript, addressed to the Prefect of Rome, in the year 386, which conveys the imperial commands on this subject, has been preserved by 'Baronius.

In order to enlarge the dimensions of the fabric, it was necessary to divert a road, which, in those

days, came close up to the old church. When this was done, the church was turned entirely round; that is to say, the entrance into the new church was placed where the chancel of the old church was situated—a sufficient proof that, in those days, it was considered to be a matter of indifference which way the chancel pointed.

The Basilica was commenced by Theodosius, and finished by his sons, Arcadius and Honorius.

The Basilica was 419 feet in length, and 217 feet wide. There were two spacious aisles on each side the nave. The nave itself was 80 feet wide from pillar to pillar.

The note colonnade, on each side the nave, was composed of pillars taken from earlier buildings pillars of the finest and rarest marbles—Greek, Phrygian, African—but matching each other only pullers of the finest and rarest marcies—treek, rinygian, Arrical—out matching the capitals in height, and having, some of them, Corinthian capitals of their own, whilst, in others, the capitals were replaced by capitals of the time. In an earlier building this colonnade would have supported an unbroken entablature, producing the long horizontal line, which was the governing principle of classical architecture. But in St. Paul's, and all subsequent buildings, the entablature was replaced by a series of round arches.

The two columns of Pentalic marbles which supported the triumphal arch were, each of them,

base and capital included, 45 feet high. It will be observed that the walls, which the pillars of the nave support, carried up, as they are, to an unusual height, have the effect of crushing the colonnade beneath.

The windows were large and numerous. It was reserved for after ages to call in the aid of a mysterious darkness.

The roof was of wood. When the church was first built, the beams and rafters were concealed by a flat cicling of gilt panels. 'Prudentius speaks of the brilliant effect of the laquearia of this edifice. But the original roof was injured by an earthquake in 801, and when it was restored by Innocent II. in 1120, the gilded panels were not renewed.

The walls were decorated with marbles, frescoes, and Mosaics. The Mosaic above the triumphal arch was the donation of the Empress Galle Placidia, in the sixth century. The Mosaics of the tribune were added by Honorius III. in 1206; and the fine Mosaic in the gable, on the exterior of the building, was added by Alexander IV. in 1254.

The shrine in the pointed style was erected in 1205. It was the work of Arnulfus, a Roman

The doors were of bronze; they were divided into compartments, and enriched with figures, representing scriptural subjects, and the principal events in the life of St. Paul. "These doors were cast at Constantinople in 1070, under the superintendence of Hildebrand, then Abbot of St. Paul's, who was sent to Constantinople by Alexander II. in the capacity of Legate. Hildebrand afterwards

became the celebrated Gregory VII. To the south side of the Basilica were attached cloisters, which still exist. These cloisters were built' by two successive abbots of the adjoining monastery; Abbot Peter II. and Abbot John V., who governed the monastery from 1193 to 1241. The cloisters are composed of small marble pillars, supporting round arches, above which is a kind of entablature. Both the pillars and the entablature are enriched with Mosaics.

Roman Catholic perseverance is now restoring St. Paul's in a style of great magnificence; but the new building will be without the association of ages, which added so much to the imposing effect of the Basilica Theodosiana.

<sup>\*</sup> Baroni Anadas Roc. tom. iv. p. 527

\* The pillers of Phrygian marble are believed to have been brought from the Besilien Æmilians.—See the Fore Romano di Anton.o Nibby,

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\* Nicola, della Banilian di San Faolo

\* Campani, de Sacris Æddiuss.

\* Nicola,











### BAPTISTERY OF CONSTANTINE, ROME.

This building stands at a short distance from the Church of San Giovanni Laterano. All this region was originally occupied by the house and gardens of a wealthy Roman, Plattits Lateranus, who was put to death by Nero. The house, subsequently, became one of the imperial palaces. Constantine possessed it, in his turn, and, when he finally quitted Rome for his new capital, he gave the palace and the gardens to the successors of St. Peter.

That this Baptistery cannot be justly entitled to the name which it bears, is sufficiently evident from the well attested fact that Constantine, though he declared himself a Christian, postponed the rite which was believed to wash away the stain of every sin, till he found his end approaching, and

then was baptized, not at Rome, but at Constantinople.

In fact this Baptistery was not constructed till the pontificate of Sixtus III., who died in 440.

Anastasius\* says that it was he who placed the eight porphyry columns in the situation which they now occupy. The probability is that these columns had been the ornament of some building, a now occupy. The probability is that these columns had been the ornament of some building, a symphosium, or baths, in the gardens of Lateranus, that Sixtus, wishing to construct a Baptistery in connexion with the Church of St. John, availed himself of these precious materials, and that the Baptistery derived its name from the palace in which Constantine had once resided.

'In 1163 Anastasius IV. raised the walls of the building, and covered it with a new roof. He must have added the second tier of smaller pillars. Other Popes, at different times, contributed additional grabilishment.

additional embellishments

"Gregory XIII. (1572) added the panelled cicling. Urban VIII. (1628), and Innocent X. (1644), enriched the cicling and the walls with frescoes by the best masters.

A chapel opens out of each side of the Baptistery—the one, dedicated to St. John the Baptist; the other, to St. John the Evangelist. These were added by Pope Hilarius, in 461. Both chapels have bronze doors. The doors of that on the right are of the same date with the chapel itself. The bronze doors of the other chapel were brought from the palace of the Lateran. They were placed in their original situation by Cardinal Cencius, in the year 1194, and were, as an inscription on the doors therefore resifies the work of Multivision. on the doors themselves testifies, the work of Hubertinus and Peter, Lausenses, as it is written.

But an inscription on the bronze doors of the vestry of San Giovanni Laterano, records that those doors were also the work of the same artists, who are there called Piacentini. It is pretty evident, It is pretty evident, therefore, that Lausenses should have been Laudenses, natives of Lodi, which town is so near Placentia that Hubertinus and Peter may easily have passed from one town to the other, before they migrated to Rome. It is singular enough that in one of the compartments of the bronze doors cast in 1194, which open out of the Baptistery, there should be represented, as an ornament, a building with pointed arches—which, in this instance, could only have originated in the fancy of the artist, as it was delineated long before buildings in the pointed style were constructed in any part of Italy.

<sup>·</sup> Rasponus de Basilici. Laterens: Rasponus.

Anssensus in Vità Sixti III.
 Bunsen's Rom Dritter Band. Zwette Anthenung











## SAN NAZARIO E CELSO, RAVENNA.

This building, in affertimes dedicated to the two saints whose names it bears, was constructed, in the fifth century, by the daughter of Theodosius, Galla Placidia, as a sepulchral chapel for herself and her family.

and her family.

Galle Placidia, the early part of whose life was a tragic romance, after the death of Honorius, Galle Placidia, the early part of whose life was a tragic romance, after the death of Honorius, governed the remains of the Western Empire, during the minority of her son Valentinian III. Having thus large resources at her disposal, and filled with religious zeal, she devoted a great part of her care to the construction and decoration of churches, both at Rome and Ravenna—and, amongst the rest, built this sepulchral chapel. Galla Placidia died at Rome in 440; but her remains were conveyed to Ravenna, and deposited in the place which had been prepared for their reception.

This chapel is built in the form of a cross; affording three clear recesses, in each of which a sarcophagus is placed. There is a simplicity and appropriateness in the design of this little building, which exhibit no inconsiderable remains of art and good taste.

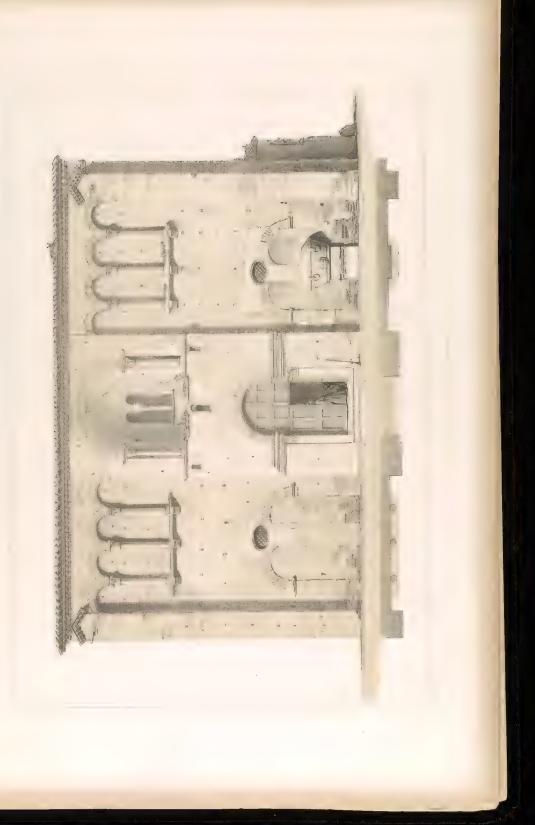
In the sarcophagus on the right are the ashes of Honorius. In that on the left, those of Constantius, the second husband of Galla Placidia, and of her son, Valentinian III. In the central sarcophagus reposes Galla Placidia herself. These sarcophagi have never been disturbed, and are the only tombs which remain in their places of the whole line of Cassars, whether oriental or occidental.

occidental.











# THE PALACE OF THEODORIC, RAVENNA.

Though this is not an ecclesiastical building, it is introduced here, because it is not only the record of an illustrious man, but also exhibits, if it did not cause, a great change in the architecture of Italy.

The reign of Theodoric was a bright spot in a period of darkness. He was the great man of The reign of Theodoric was a bright spot in a period of darkness. He was the great man of the age in which he lived. His constant object was to maintain peace and order, to restore the prosperity of the country, to revive learning and the arts. He had the greatest reverence for the Roman name, and sought to recal whatever was Roman as far as he was able. It appeared to him that the encouragement of the arts was a part of good government, and that the style of a country's buildings is the test of its civilization.

He had two architects constantly in his pay, one of whom was employed in repairing the He had two arenteeus constantly in his pay, one or whom was employed in repairing the buildings of Rome; the other, in constructing new buildings at Ravenna. The repairs were to be in exact accordance with the style of the original fabric; the new buildings were to be designed after the ancient models. Every department of art was encouraged. Besides his architects, he employed sculptors, painters in Mosaic, and founders of brouze. Statues of Theodoric were raised in several

prors, painters in anosaic, and nounders of pronze. Statues of Lieodonic were raised in several s; a proof that, in his time, the chisel had not entirely lost its skill.

The palace, a fragment of which is represented in the annexed engraving, was erected by Theodoric at Ravenna. It was on a magnificent scale, embellished with porticoes, and surrounded by extensive gardens. The fragment which remains of it enables us to judge of its style, and it is impossible not to believe that the architect who built it, had the palace of Dioclesian at Spalatro in his view, so great is the resemblance between the fragment which remains and the Porta Aurea of that building. But it was the first time that small pillars, supported by brackets, had been used in Italy as external decorations; and the first time that small pillars had been introduced as divisions of windows. The great change, however, is in the doorway—which, in classical buildings, had always been square-headed—and which, in this building, is round. In the course of the next century small pillars, as an external decoration, and round doorways, became habitual in the ecclesiastical buildings of northern Italy. The doorways at first were plain, but were, afterwards, enriched with mouldings.

The palace of Theodoric, after his death, continued to be the residence of kings and exarchs; hat it was destined to be soon impaired. Procopius tells us that Belisarius despoiled it of many of its costly ornaments, and sent them to Constantinople. It was Charlemagne, however, by whom the real destruction of the palace was begun. Anxious to procure the means of decorating his own palace at Ingelheim, and his chapel at Aix, Charlemagne, who was more than once at Ravenna, requested the permission of Adrian I. to transport the pillars and the marbles of the palace of Theodoric across the Alps. What could Adrian refuse that Charlemagne asked? 'The letter is still extant in which Adrian grants the request. The work of destruction was then begun, and, when once the palace had been thus dismantled, it was certain to be soon abandoned, neglected, and reduced to ruin.











## MAUSOLEUM OF THEODORIC, RAVENNA.

From the palace we pass to the tomb. The aunexed engraving represents the last resting place which the great Theodoric' prepared for himself after a truly Roman manner, and, if there is a classical character in the simplicity of the design, and the massive solidity of the construction, of this edifice, its dome is a real marvel. The dome is 36 feet in diameter, and consists of a single stone. This stone was brought from the quarries of Istria. It is excavated within, and worked to the proper convexity without; but how so commous a mass was raised up to its present position, it is difficult to conjecture. The achievement should seem to be beyond the scope of mechanical power; and we are left to the supposition that an inclined plane was employed, rising from the ground at some distance from the building and terminating at the level of the walls.

The singular handles, carved in the outer circumference, are believed to have assisted in moving this tremendous stone.

"From an examination of the upper story of the mausoleum, it appears that it was once encircled by a decagonal areade; upon which, probably, stood the statues of the Twelve Apostles, which "Louis XII. carried off into France. The construction of the arch of the original entrance is peculiar. The stones are dove-tailed into each other, in a manner which was, afterwards, much employed by the architects of the Middle Agos.

The mausoleum stands at a short distance from Ravenna—about a quarter of a mile, without the walls. It is now a chapel dedicated to the Virgin, and popularly called La Rotonda. During the lapse of thirteen centuries the earth, in that part of the country, has accumulated nearly to the height of the basement of the building. In consequence, it is now entered on the second story, on which account stairs have been added in modern times.

which account stars have been added in modern times.

On the summit of the dome formerly stood a perphyry vase, which contained the heart of Theodoric. The vase remained in its place till the year 1509; when, during the war between the Pope and the Venetians, the papal army, commanded by Francis Maria di Rovere, sat down before Ravenna, and encamped in the neighbourhood of the Rotunda. To annoy the besiegers, stones were thrown against them by military engines from the walls of the city. One of these stones hit the porphyry vase, and hurled it to the ground.

<sup>1</sup> Agnel.us <sup>3</sup> Mıbzta—Vita deg.i Architetti. Sidney Smirke's Letter to the Society of Antiquaries.

e Rubsus















### SAN VITALE, RAVENNA.



This church was erected in 547, by Julianus, the treasurer, at the command, and with the assistance of, the Emperor Justinian. When Justinian had reunited the empires of the East and West, a constant intercourse was established between Constantinople and Ravenna, which had become the capital of Italy. In consequence, the attention of Justinian could not fail to be attracted to that city, and, as he was a great builder, especially of churches, be would, as much from inclination as policy, seek to recommend himself to the city in which the Emperors of the East had latterly resided, by the construction of new and splendid Basilicas. It is hardly to be credited that any subject, however affluent, could have accomplished such works as are ascribed to Julianus without such

The plan of this church at once reveals its Eastern origin, and its affinity to that of St. Sophia, which had been erected at Constantinople a few years before. Instead of a Latin Basilica, it is an octagon supporting a dome; not, however, unprovided with the addition of the indispensable abiss. This plan must have come direct from Byzantium, and was the first appearance of the Byzantine style in Italy.

The chief architectural novelty and leading feature in this building, is the dome. No vaulting of any kind, as has already been observed, had ever been hitherto employed in the roofs of churches, much less that most skilful and admired of all vaulting, the cupela, or dome; a mode of covering buildings perfectly well understood by the Romans, but discontinued as art declined, and, for the first time, reproduced by the Greek architects of Constantinople, in the instance of St. Sophia. If it is difficult to support the downward pressure, and outward thrust, of ordinary vaulting, how much more is required when the pressure has to be resisted at every point, and the circle above has, as is frequently the case, to be connected with a square below! This was accomplished, in the construction of St. Sophia, by means of what are technically called pendentives; brackets, on a large scale, projecting from the walls at the angles, and carried up to the base of the dome. At Sun Vitale, which is not a square, but an octagon, a series of small arches is employed, instead of pendentives, but acting upon the same principle. By this expedient the dome is united to the body of the edifice. The thrust has, then, to be resisted by the thickness of the walls; and the downward pressure to be supported by arches and piers. In most cases the pendentives are exposed to view; but at San Vitale, the mechanical contrivances are concealed by a ceiling. It was always an object to diminish the weight of the dome; and, with this view, materials of the lightest kind were employed in its construction. Sometimes a sort of punice stone was used. At San Vitale the dome is composed of a spiral line of earthen vessels, inserted into each other; and where the lateral thrust ceases, and the vertical pressure begins, larger jars are introduced in an upright position.

the vertical pressure organs, rarger fars are instructed in an appropriate position.

The first re-appearance of a dome in Italy could not fail to excite admiration, and forms an epoch in the ecclesiastical architecture of that country.

epoch in the ecclesiastical arcintecture of that country.

San Vitale possesses, as a building, further architectural merits. Space, and the appearance of yet greater space, is attained by the recesses between the arches; enrichment and intricacy, by the galleries within the recesses. The eye is pleased with the circle, yet is allowed to rove beyond it; whilst the elevation, which is gained by the dome, adds dignity to an edifice which is not of imposing

dimensions.

In the details, another Byzantine feature may be remarked in the capitals of some of the pillars—the blocks, ornamented in low relief, which were invented at Constantinople.

pullars—the blocks, ornamented in low reiner, which were the as it now appears; but the organic members of the edifice are neither impaired nor concealed.

San Vitale is a building which has obtained the admiration of successive ages. It produced such an impression on Charlemagne, that he resolved to have it as exactly copied as his architects were able; and his celebrated chapel at Aix was the result.

The words of the uncorption, at Nan Vitale, are, "Julianus Argentarius zelificavit, ornavit, atque dedicavit." But the Spinlepum Resentation Hustein says, "Justinianus zelificavit Ravennes cedenas ologisates, echeci Ecclesium St. Vitali, & Ecclesium St. Apolliunna, per Julianum Arcentatium."











· Mosaco in . Jan Ritale Carenna;



OMEN JOHES STROCHHOMOTOS



### MOSAICS OF SAN VITALE.

These Mosaics still adorn the walls of San Vitale, and are exceedingly curious and interesting, not only as works of art, but as affording a tolerably correct notion of the costume of the Byzantine

Court.

Some writers assert that Justinian was present at the consecration of San Vitale; but, whether he was or not, these Mosaics represent the Emperor, and his Empress, as if they were going in procession on such an occasion, bearing oblations in their hands.

In one of the Mosaics, Justinian appears attended by nobles and soldiers, and preceded by Maximianus, who was Bishop of Ravenna at the time that San Vitale was finished, and who performed the consecration. Justinian has on his head the eastern, jewelled, diadem, and wears the purple Dalmatic robe, which had been adopted by the Byzantine Emperors. The robes of the nobles are less ample, and of a different colour. The bishop, and the priests, are in white. The bishop is distinguished by the addition of the pallium. The usual Christian monogram appears on the soldier's shield.

shield.

In the other Mosaic, Theodora is seen, preceded and followed by her ladies and attendants.

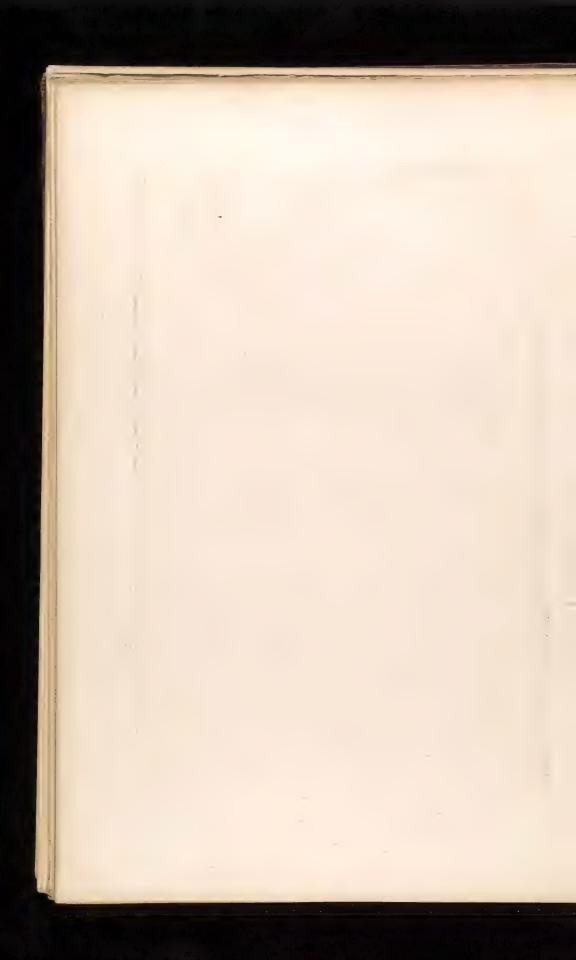
Theodora is distinguished by the imperial diadem, and the purple robe, with a broad, embroidered, border. In her hands she carries her oblations in a casket of gold. Her attendants are clothed in flowing robes of various colours, which ascend quite to the neck, and hang loose about the person. They wear no covering on the head; but most of them have ornaments and jewels in their hair.











# SAN APOLLINARE AD CLASSEM, RAVENNA.

This church was another of the works of Julianus.

San Apollinare has the reputation of having first preached the gospel at Ravenna, and was, in San Apolinare nas the reputation of having first preached the gospel at Ravenna, and was, in conjunction with San Vitale, a tutelar saint of that city. No sooner, therefore, had a church been built in honour of San Vitale, than it was thought proper to offer the same tribute to San Apollinare. In consequence this church was begun in 545, and completed in four years. It was distinguished by the name of San Apollinare at Classem, because it was situated near what was, at that time, the port, in which the imperial fleet was accustomed to winter. But the sea has retired from that coast. The rivers have brought down the density of coast-order and applications and the search of the coast. The rivers have brought down the deposit of ages; and, whatever may have been the case formerly,

The rivers have prought down the deposit of ages; and, whatever may have been the case formerly, San Apollinare is now three or four miles distant from the sea.

This is a noble Basilica, on the usual Latin plan. The pillars, which divide the nave from the aisles, are taken from earlier buildings, and are of the finest Greek marble; but their bases and capitals are of the time. The arches are surrounded with enriched mouldings of tolerable workmanship. They support an entablature, which is decorated with Mosaics; and, in some degree, relieves the baicht of the wall the height of the wall.

The chancel is approached by steps, to give height to the crypt beneath.

The roof, as usual, is of wood

Windows are introduced in the apse. The walls of the apse are entirely covered with Mosaics. In the upper part, San Apollinare appears, with six sheep on either side, emblematic of the Twelve Apostles. Between the windows are represented the archangels Gabriel and Michael—Maximianus, and Agnellus, successive Bishops of Ravenna. Between the windows and the side walls are two square compartments, in one of which is represented the Consecration of the Church; and, in another, a subject which has greatly perplexed the learned. It represents a person of regal dignity sitting at a table, with other persons in attendance, and a boy in the foreground. Ciampini is of opinion's that a table, with other persons in attendance, and a boy in the foreground. Champin is of opinion that the boy is Justinian, who, according to some historians, was sent at fourteen years of age as a hostage to Theodoric, at that time King of Italy: he was sent, as it is stated, not to remain at Ravenna, but to convince Theodoric of the good faith of those with whom he was, at that time, in negotiation. A passage in the life of Justinian, which connected him with Ravenna, was likely to be recorded on the walls of San Apollinare.

'All these Mosaics were added by Agnellus, who succeeded Maximianus in the episcopal chair of Ravenna.

San Apollinare is despoiled of many ornaments which it once possessed. About the year 870 San Apolinare is despoted of many ornaments which it once possessed. About the year 870 the Saracens, who at that time infested the shores of the Adriatic, landed at the port of Ravenna, and plundered the Church of San Apollinare of a silver table and tabernacle, (presented by Archbishop John VI. in 777), and a cross of gold set with precious stones; and, in 1450, the poverty of the Chapter induced them to sell the marbles with which the walls were encrusted to Sigismond Malatesta, who was then engaged in the decoration of his church at Rimini.

Archbishop Domenicus, in the year 897, replaced the tabernacle of silver, with the tabernacle of marble, under which the high altar still remains. The canopy of this tabernacle is supported by

four antique pillars of black and white marble of exquisite beauty.

This church has a portico; but, in other respects, the exterior of this building is entirely without ornament. At one angle of the portion stands a lofty belify of brick, with small divided windows. This is a round tower, and it is singular enough that, whilst the belifies in all other towns of Italy

are invariably square, those of Ravenna are as invariably round.

<sup>1</sup> Rubeus—Ravennatis Historia. <sup>2</sup> Spicilegiam Ravennatis Historia.

<sup>e</sup> Cluverius. <sup>5</sup> Ciampini, Vetera Monmenta, vol. n <sup>5</sup> Girolamo Fabri – Sagre Memoric di Ravenna Antica.











## STA. MARIA, TOSCANELLA.

Toscanella is a small town, in the Papal territory, about cleven miles from Viterbo, and seventsen from Corneto, situated on an eminence which looks down upon a plain through which flows the river Martha. It is now reduced to very narrow limits; but it was at one time large and powerful—one of the principal cities of ancient Etruria—then called Tuscana, and claims to have powerful—one of the principal cities of ancient Etruria—then called Luscana, and claims to nave given a name to the whole Duchy of Tuscany, though its own was insultingly changed into that of Toscanella by its Roman conquerors. Traces of its former magnitude are seen in the fragments of walls and towers, at a considerable distance from the present town; and in two great churches, (one of which is the subject of the annexed engraving), which now stand alone in the fields, in different

Fainter records have been preserved of the former fortunes of Toscanella, than of almost any other city of equal importance; but it is clear it was a free town, and in a flourishing condition, in the time of the Lombards, because, in 742, on the completion of a treaty with the Pope, King Luitprandus associated the Castaldo, or Præfect, of Tuscana, with the Dukes of Chiusi and Spoleto, as his commissioners on that occasion. In the course of the Middle Ages the inhabitants of Tuscana were constantly at war with the inhabitants of Rome; and, about the close of the thirteenth century, were constrained to yield to their more powerful neighbours. But it was long before Tuscana patiently submitted to the yoke. Frequently resisting, it was finally subdued. These struggles, Roman vengeance, and the gradual rise of the neighbouring town of Viterbo, (which had originally been an insulated from) may sufficiently account for the present condition.

vengeance, and the gradual rise of the neighbouring town of viterbo, (which had originally been an insulated fort), may sufficiently account for the present condition of this once powerful city.

The principal monuments of the past grandeur of Toscanella are the two Churches of Sta. Maria and San Pietro. These buildings speak for themselves; but their annals are no less meagre than those of the town. The only facts relating to the history of Sta. Maria, which remain on record, are, that the episcopal chair was removed from Sta. Maria to San Pietro' about the middle of the seventh that the episcopal chair was removed from Sta. Maria to San Fietro about the middle of the seventh century, and that a reconsecration of Sta. Maria took place in 1206. We know, therefore, that this church was in existence in the early part of the seventh century; but there is nothing to show the exact moment at which it was built. "The signature of a Bishop of Toscanella occurs in the year 595." exact moment at which it was built. 'The signature of a Bishop of Toscanella occurs in the year oso. The bishop would not be left without his cathedral. We may, therefore, conclude that Sta. Maria was a finished building at the close of the sixth century; and the style of the interior of this church corresponds with that time. It is a studious, and not an unsuccessful, imitation of the Roman. All corresponds with that time. It is a statutous, and not an insections, inflation of the following the pillars have foliage capitals, with no admixture of imagery; but, in the cornice, are seen a few of the symbolical figures which, at that period, began to make their appearance in churches.

the symbolical ngures which, at that period, began to make their appearance in churches.

The reason of the transfer of the episcopal chair from Sta. Maria to another church was, that, in the year 628, the bodies of St. Secundianus, Marcellinus, and Verianus, were found at Celli, and removed from thence to Toscanella. The discovery of the bodies of saints always led, in those times, to the construction of a new church, as a receptacle for the honoured remains; and the episcopal chair would, naturally, be removed to the church which enjoyed that distinction. Santa Maria, however continued to be a collectate church richly andowed and always held in high versation. however, continued to be a collegiate church, richly endowed, and always held in high veneration.

The front of Sta. Maria belongs to a long subsequent period.

<sup>&</sup>lt;sup>1</sup> Turiozzi Memorie Istoriche della Citta d. Toscanella <sup>2</sup> Turiozzi.

<sup>4</sup> Uglicht - Haha Sacra.

Murators—Annali d Ita ia. 5 Tariozzi











#### SAN MICHELE, PAVIA.

WE are now arrived at a new dynasty, and a totally different style of architecture; a style which goes by the name of the Lombards, but which, as has already been observed, was rather the style of their age than of their invention.

But, before I enter upon the history of this remarkable building, or point out the distinctive features of its peculiar style, I must advert to a new hypothesis which has recently been promulgated, not only with respect to San Michele, but with respect to several other churches in the same sty

Count San Quintino, Conservator of the Royal Museum of Turin, in his Treatise on Italian Architecture, in the time of the Lombards, gives it as his opinion that San Michele, San Pietro d'oro, San Thomaso in limine, and other churches in the same style, far from being as ancient as has been hitherto believed, should be ascribed to so much later a period as the eleventh century. He gives as his reasons, 1st. That there are features in San Michele which belong to a much later period than the usually received date of that building. 2nd, That San Michele could not have escaped both the conflagrations by which Pavia suffered so extensively, in 916, and in 1004. 3rd. Count San Quintino finds a resemblance in San Michele to the Cathedral of Piacenza, the Church of San Zenone of Verona, and other buildings of the eleventh century. Count San Quintino farther remarks, that, whereas the Lombard Kings, who selected Pavia for their residence, had been habitually crowned in San Michele, yet, in 926, Hugh, Count of Provence, received the iron crown in San Ambrogio of Milan, and that no subsequent coronation took place in San Michele till the accession of the Emperor Frederick I. in 1155; from whence he infers, that San Michele must have been totally destroyed by one or other of the conflagrations, and rebuilt in the first half of the eleventh century.

There is certainly much ingenuity, and much research, in Count San Quintino's Treatise, but he rather suggests doubts than establishes proofs; and, if San Michele possesses features in common with later buildings, it has other features which are no longer found in the buildings of the eleventh entury. If it resembles the Cathedral of Placentia, the resemblance is of the nature of a family likeness with several generations between. The appearance of the Cathedral of Placentia is absolutely youthful when compared with that of San Michele, which has all the look of time-worn and extreme antiquity. San Michele may have been injured by the conflagrations, and probably was. have been subsequently repaired, altered, restored, which would account for any of its later features; but its own appearance, construction, and ornaments, refute the notion of its ever having been totally destroyed. The greater part of the building may be considered to be original, and, in any repairs which it may have undergone, the ancient character has been preserved.

The exact moment of the construction of this church is not accurately known. The first time it is mentioned is by Paulus Diaconus, who incidentally relates that, in 661, Unulfus took sanctuary in this church, to escape the vengeance of King Grimoaldus. In 661, therefore, San Michele must have been finished, and consecrated, or it would not have been a sanctuary.1 The probability, however, is, that it had only been recently finished at that time; because the particular veneration for the Archangel Michael, which commenced in Apulia in 503, did not reach the North of Italy till a century later. In addition to which we find that, during the whole of the sixth century, the inhabitants of Pavia were occupied with the construction of their Cathedral, San Stefano, and it is not likely that they could have carried on two works of such magnitude at the same time

San Michele is on a large scale; 189 feet long by 81 wide. The nave is as much as 45 feet wide. The plan of San Michele is that of a Basilica, with the addition of transepts. The chancel is approached by several steps, which was, probably, an alteration introduced in later times than those in which the church was built. Above the aisles, on each side the nave, there is a triforium or gallery; and above the intersection of the nave and the transepts, there is a Byzantine cupola. Under ancel, there is a crypt

The arches, on either side the nave, are supported by 'compound piers. All the capitals of the piers are enriched with images and symbols.

Unlike that of the old Basilicas, it is not of wood, but vaulted with The roof is remarkable. The root is remarkable. Diffice that or the four basicus, it is not of wood, but valided with stone. But the pilasters, which run up to support the vault, are of a later character than the older portions of the building, and confirm the impression suggested by the nature of the roof itself, that the present vaulted roof must have been substituted for an older roof of wood.

The walls of the building are of stone, massive and thick. The exterior is ornamented with small open galleries, which follow the shape of the gable in front, and crown the semicircular appe. The

portals are covered with imagery; nor are the ornaments confined to the portals. Bands, enriched with imagery, are carried along the whole of the front, and modillions are let into the walls.

The windows are round headed, and divided by small pillars.

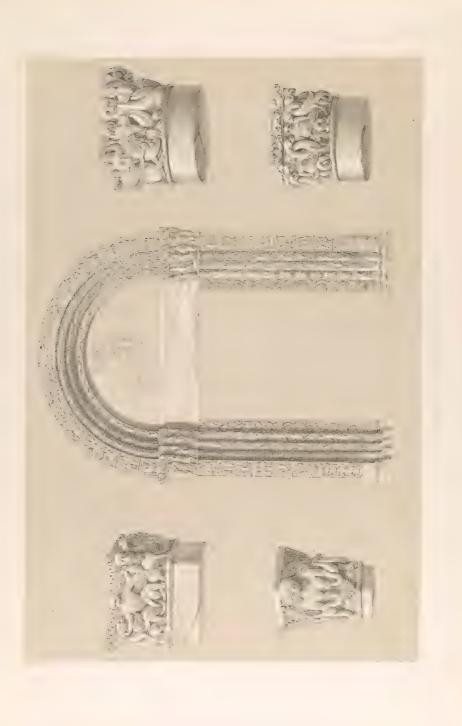
The Church of San Pietro cielo d'oro, which was built by King Luitprandus, who began to reign in 712, is almost the counterpart of San Michele. San Michele, therefore, may be taken as a specimen of a style which the Lombards adopted for their own.

Antichnif, Romantiche d'Italia, di Defendenta, e Giuseppa, Sacch.
und piers had been introduced by the Romans, in situations where strength was the object, such as their magnificent tanks—»».
the Piscine Mirabile user Base.—See Wilhi's Architecture of the Modile Ages.











### PRINCIPAL PORTAL OF SAN MICHELE.

THE portals of San Michele exhibit the complete adoption of the round form instead of the square; with the addition of several mouldings, and a profusion of imagery. Christian symbols, as has already been observed, had appeared at an earlier period amongst the ornaments of Italian churches; but the excess to which imagery was carried in the Italian churches of the seventh century must, in great measure, be attributed to the influence of the Lombards, because that excess was confined to the churches of the north of Italy; because finery is the passion of a less civilized people; and because, amongst the strange figures which decorate the portals, there are a few which appear to derive their origin from the mythology of Scandinavia. In support of this hypothesis may be adduced the very remarkable resemblance between the portals of the Italian churches and the portals of the Italian churches and the service of the oldest churches of Norway. The monsters, and the singular mode in which they are combined and interlaced, hear so great a similarity to each other in both places, that the coincidence can hardly be regarded as merely accidental. Conquerors, who adopted the architecture of the conquered nation, are, in several instances, found to have introduced something of their own in the ornaments. The Norman zigzag mixes with the Greek scrolls on the portals of churches in Sicily

The imagery was derived from several distinct sources. In the first place, there were the Christian symbols, teaching religious truths, inculcating moral lessons, by covenanted forms and monograms. In the second place, there were Pagan symbols, admitted in consideration of old predilections, and admissible because all attributes equally belong to the one Deity. Then came scriptural allusions and passages from the legends of saints—even the scenes, and favourite pursuits, of ordinary life were not excluded; the vintage and the chase. Lastly must be added a multitude of ornaments, which had no mysterious import, and were mixed up with the rest for the sole purpose of decoration

Amongst the Christian emblems the most common were the \*Four Beasts of the Apocalypse; the Dove, with the olive branch; the Paschal Lamb; the Peacock, emblematic of immortality; the Fish, allusive to the waters of baptism; the Goat, which represented the scape-goat, and was typical of the atonement; the Hart, which panteth after the water-brooks; and the 'mystical Vine. Daniel in the lion's den; Jonas, cast out to the whale; and the resurrection of Lazarus, were favourite subjects. A Priest transfixing a Dragon with a spear represented the destruction of Paganism. Angels on one side of the portal, and Devils on the other, reminded the faithful, as they entered, of the joys of Paradise, and the torments of Hell.

Amongst the Pagan symbols, the one the most frequently introduced was the Zodiac, the attribute of the Sun, under the form of Mithrus, the ceremonies of whose worship continued to be practised in France and Italy long after the introduction of Christianity. The Sagittarius often appears by himself, as the representative of the Zodiac. A Syren is not infrequent, and probably was meant as a warning against the enticements of the world. In one or two instances the tessellated pavement of churches exhibited the Labyrinth, Theseus, and the Minotaur, with David and Goliah, in an

adjoining compartment, produced as parallel passages in sacred and profane history.

The Scandinavian contributions were confined to 'dragons and serpents, of all shapes and sizes. "the eagle devouring the fish, Thor's hammer, and perhaps one or two more. After the arrival of the

Lombards, the priest, who is engaged in transfixing the dragon, is changed into a warrior.

The ornaments of the portals of San Michele are a mixture derived from all these sources, and afford a good example of this sort of decoration. The portals of San Pietro cielo d'oro, built by King Luitprandus, had ornaments of the same kind, but not in the same profusion.

The passion for imagery was at its heighth in the seventh and eighth centuries, and afterwards

gradually declined.

<sup>See Deckmales in den innern Landschaften Norwegens, von J. C., C., Dubl.

's 'I am the 'Nice' "—St., John, c. 15, v. 5.

'Altentiak Romentache d'Italia.

'Antichiak Romentache d'Italia.

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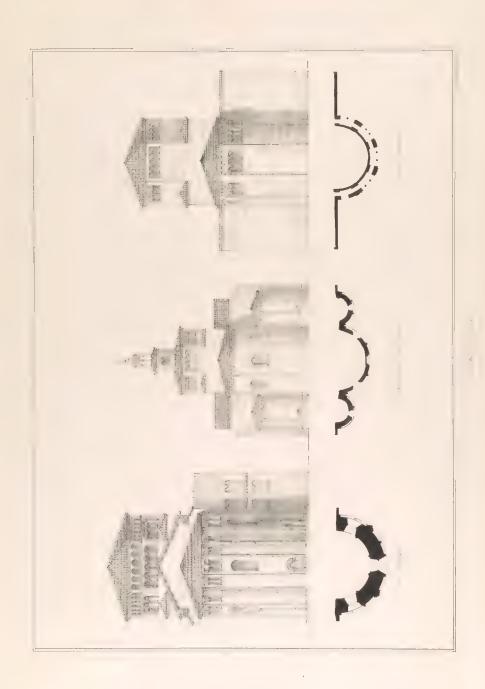
'Antichiak Romentache d'Italia.

'Antichiak Romentache d'Italia.</sup> 











# LOMBARD CHURCHES, PAVIA.

THE annexed engraving exhibits the exterior of the apses of three Lombard churches of Pavia,

The annexed engraving exhibits the exterior of the apses of three Lombard churches of Pavia, San Michele, San Pietro ciclo d'oro, and San Téodoro.

In both San Michele, and San Pietro, the semicircular gallery is introduced. In San Téodoro the gallery round the apse is omitted, but arcades are introduced in the octagon above.

The exact time of the construction of San Téodoro is not known, but it must have been in existence in the early part of the eighth century, because 'Theodore, Bishop of Pavia, was buried in that church in the year 750. The church at that time was called St. Agnes, but received the name of San Téodoro, when the Bishop was canonized.

It is impossible not to see, in the Lombard churches of Pavia, the originals of the churches in the valley of the Rhine. The Lombard style was introduced into the Rhenish provinces by the Carlovingian sovereigns of Italy, who resided at Aix-B-Chapelle, in the immediate neighbourhood of the Rhine, and who, passing some time, as they frequently did, at Pavia, could not fail to remark the churches with which it had been enriched by the Lombard kings. That such was te fact is sufficiently proved by St. Castor of Colbentz, which was built chiefly at the expence, and was consecrated in the presence, of Louis the Pious, and is the earliest instance of the appearance of the Lombard style in the Rhenish provinces. Louis the Pious was often at Pavia, and held more than one Diet in that city. one Diet in that city.

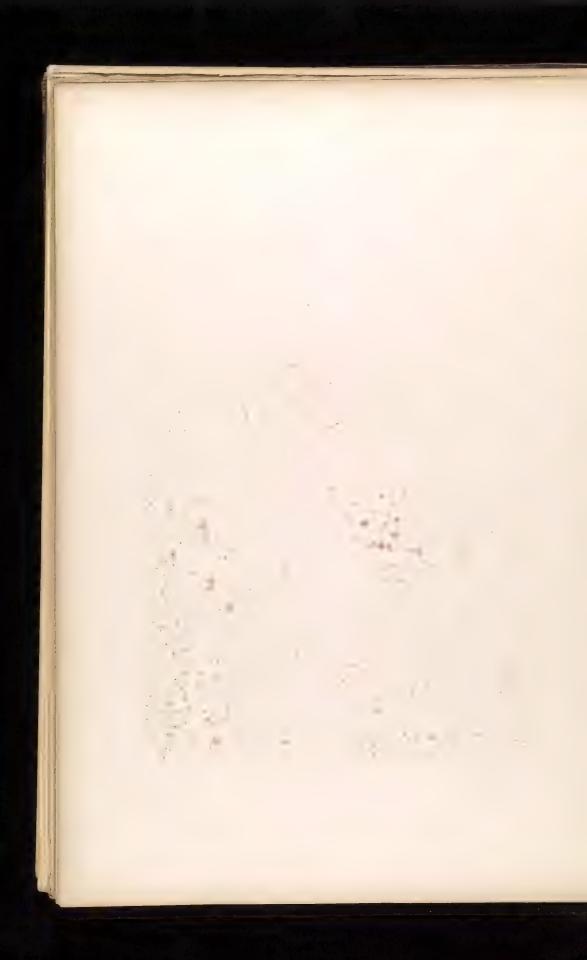
· i glielli—Italia Sacra.











# SAN FREDIANO, LUCCA.

SAN Frediano was the son of an Irish king. Having caught the glad tidings of the Gospel, he made a pilgrimage to Rome in early life, nor can it be matter of surprise that, after having gon ne made a pugrimage to kome in early life, nor can it be matter of surprise that, after having gone back to Ireland, and discharged his duty to his country by founding a monastery there, he should have returned to Italy. He arrived at Lucca, in 560, as it happened at the moment when the Episcopal Chair was vacant. He must have been preceded by his reputation, for the people at once elected this stranger for their Bishop. He governed the Church of Lucca for eighteen years, and then duing (in 578) was the provided in a proper bright the label. then dying (in 578) was buried in a church which he had built. Pertaric, King of the Lombards, who began to reign in 671, had such a veneration for San Frediano, that he resolved to build a splendid church in his honour, and, in the construction of it, availed himself of the materials of the deserted amphitheatre. He did not live to finish the building, but it was completed by Cunibert, his son and successor.

This is the account which Ughelli gives of the origin of this church; an account which receives confirmation from a deed preserved by Muratori, in which Felix, Bishop of Lucca, in the year 685, confirms to the abbot of the monastery which was attached to this church, all his privileges, and all the large donations of Fraulonius, who was chamberlain to Cunibert, and, therefore, likely to assist

the large donations of Fraulonius, who was chamberlain to Cunibert, and, therefore, likely to assist in promoting a work in which his royal master took so much interest.

The plan of this church is that of the long, or Latin, Basilica. It is of large dimensions, 255 feet long, 80 wide, and 73 high. The walls are built of stone. The style of the architecture of this church is not the usual style in which the Lombards were accustomed to build, but the more Roman style of the more ancient Basilicas. Single pillars support the arches on either side of the nave; and no imagery is mixed with the foliage of their capitals. Of this the explanation is to be found in the materials of which the church was built. If it is true, as is stated by Lami, and others, that the materials were taken from the ruins of the amphitheatre, a large supply of pillars and capitals would be afforded, which the architect of the church would naturally employ in the shape in which he found them; and it was at the time that this church was built that these materials were likely to be at command, because it was not till the early part of the seventh century that the amphitheatres of Italy them; and it was at the time that this church was built that these materials were likely to be at command, because it was not till the early part of the seventh century that the amphitheatres of Italy were destroyed. In vain had the Bishops protested against them.' The amphitheatres remained on foot till the arrival of the Lombards, whose morals, purer than those of the luxurious people of Italy, would not allow such schools of vice to remain in existence.

This is one of the churches which have been turned completely round. The principal entrance now occupies the original position of the apse, and the apse has been rebuilt, apparently with the old materials, in the original situation of the door.\* The change took place when the walls of Lucca were rebuilt, and the church, which had formerly stood without the walls, was now comprised within them, and required to front the street. This alteration was made in the twelfth century. then that Abbot Rotone erected the new front in its present form, and added the pictures in Mosaic

with which it is decorated.1

The Campanile forms no part of the original building. It was probably added before the church was turned round. It will be remarked, that its windows increase, at each story, in an ascending series, an arrangement which may frequently be observed in the more ancient belfrys of the North of Italy.

<sup>1</sup> Lumi, Lezioni Toscane.

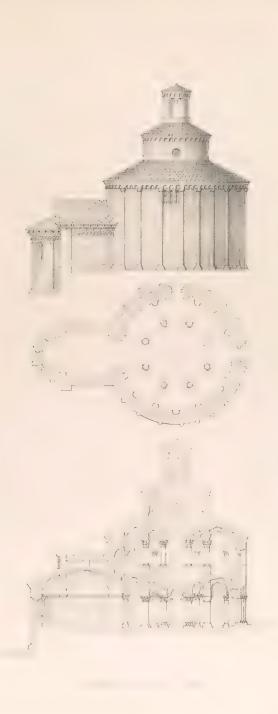
<sup>2</sup> St. Quintino

<sup>3</sup> Memorie e documenti per servire di historia del Ducato di Lucca.











#### XVII.

## SAN THOMASO, IN LIMINE.

This church is situated at the distance of about eight miles to the north of Bergamo. It stands alone, on the brow of a hill, from whence there is a beautiful view. Its extreme age is obvious from its external appearance; but it is still in good preservation, for which it is indebted to the firmness and excellence of its construction. The walls are very thick; and the blocks of stone, of which they are formed, are put together with very little cement.

a This building is not of large dimensions, and the decay of art is manifest in its details; but there is a degree of elegance and unity in the design, and of science in the construction, for which it descrees to be admired.

No record of the date of San Thomaso has come down to our time. Upon this subject we are left to form our own opinions. In consequence, a variety of opinions have been formed; and whilst Sacchi would earry the erection of this building back to the fourth or fifth century, San Quintius would bring it down to the eleventh or twelfth. The safest guide, however, in matters of this nature must ever be the style of the architecture; and the application of this test appears to confirm the judgment of D'Agincourt, in this instance, who places San Thomaso amongst the works of the Lombards, and considers it to have been built in the course of the seventh century

In the first place, the plan of San Thomaso is nearly identical with that of San Vitale, a rotunda crowned with a cupols; nor had any cupola appeared in the churches of Italy till that mode of vaulting was introduced from the East at Ravenna. From hence it appears that San Thomaso must be a later building than San Vitale. But, between the death of Justinian and the establishment of the Lombard dynasty, the north of Italy was in so distracted a state that a work of such magnitude and excellence as San Thomaso was little likely to have been undertaken, especially in so insulated and defenceless a situation. On the other hand, in the works of the eleventh century, the proportions of the pillars are improved, and the grotesque figures have, in great measure, disappeared. But in San Thomaso the pillars are stunted and thick, and their capitals exhibit the usual imagery of the Lombards. The materials, and the manner of construction, of the walls, are also of a similar character with the corresponding parts of buildings known to be Lombard. The evidence of style, therefore, places San Thomaso amongst the buildings of the seventh century; during which this part of Italy was at rest, and during which a great zeal for church building prevailed.

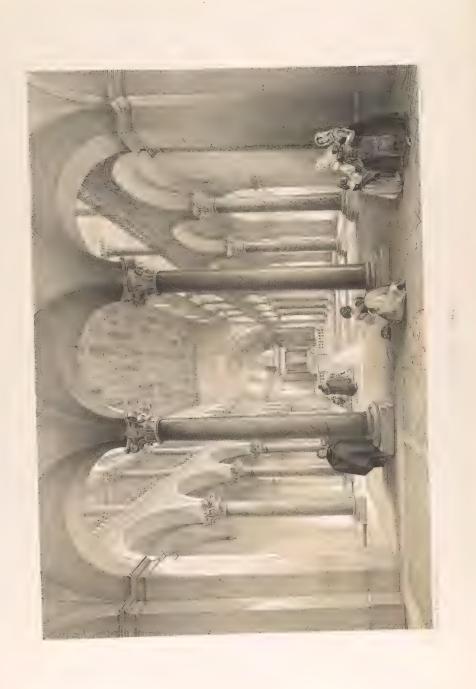
It will be observed that, in this instance, the cupola is not supported by pendentives; but by the walls themselves, assisted by the lateral resistance of the arches of the wings.

The Lombards were fond of the circular, or octagonal, form; and employed it in their churches as often as they did that of the Basilica. If the round form is to be adopted, there can hardly be found a more graceful model than is afforded by San Thomaso.











#### XVIII

### STA. AGNESE, ROME.

THE Church of Sta. Agnese is situated at the distance of a mile and a half from Rome, on the ancient Via Nomentana

This is one of the churches which were built immediately above a martyr's grave, immediately above a part of the catacoms in which the body of St. Agues was found; adjoining to the church is a descent of forty-five steps, which conducted the faithful to the grave of the Saint. A church was Is a descent of forty-live sceps, which conducted the faithful to the grave of the Saint. A church was built, in this situation, in very early times. Anastasius says that Pope Symmachus, in 498, restored the church of St. Agnes, which was, at that time, in great danger of falling down. But the probability is that no part of the existing church is older than 621, because Anastasius equally says that Pope Honorius, who was elected to the Papacy in that year, built the church of St. Agnes on the Via Nomentana.

This church is built on the usual plan of the Basilica, but with galleries over each of the aisles, and side windows above the galleries, an arrangement nearly identical with the Triforium and

and side windows above the galleries, an arrangement nearly identical with the Triforium and Clerestory of the churches of the middle ages.

The pillars are taken from earlier buildings and are of the rarest marbles. Their capitals are either their own, or an imitation of the antique, and entirely free from imagery; offering a remarkable contrast to those of the Lombard buildings, and proving that Rome retained the ancient style at a time when it was so widely departed from in the north of Italy.

The Mosaic in the apse was equally the work of Honorius I. It represents the Virgin Martyr, St. Agues, standing between two Popes, who are supposed to be Symmachus and Honorius. The tabernacle over the altur, and its porphyry pillars, were added by Paul V.

The general appearance of this church is much improved by the addition of the flat, paneled, and gilt ceiling which conceals the old roof of wood. Some of the larger churches of Rome have received this embellishment, which had been discontinued after the time of Constantine, and was only

received this embellishment, which had been discontinued after the time of Constantine, and was only resumed in the sixteenth century.











## THE BAPTISTERY, FLORENCE.

ORIGINALLY, that is in Etruscan times, Fesole on the height, was the town, and Florence, on the plain beneath, along the side of the Arno, was the market-place, and Campus Martius. On this Campus Martius there arose a celebrated temple of Mars.

The market-place became a town under the Romans, and acquired a name of its own. This town was almost totally destroyed by Totila, but it gradually rose again from its ashes. That such was the case is proved by a passage in Arazius, who says that, on the approach of Narses, the citizens of Florence went out to meet him and made submission.

The building, which is now the Baptistery of Florence, has been the subject of much discussion, having by some been considered to be the original temple of Mars; but Lami, in his Lezioni Toscaue, has set this matter at rest by showing that, though the Baptistery is almost entirely composed of antique pillars and marbles, yet, as these materials are irregularly put together, and as the capitals of the pillars are not the same, this building cannot be Roman work, and must have been

constructed in subsequent times. The exact time at which this building was constructed is unknown. That it was a finished building in 725 is clear, from a letter of Speciosus, who was bishop of Florence at that time, and who speaks of it as his church. Its nearer approach in style to the works of the Romans has induced some persons to think that it was built before the arrival of the Lombards, but Lami is of opinion that the persons to think that it was built occurred the arrival of the commencement of this edifice is the reign of Grimoaldus, who died in 671; and it is the more probable that this edifice was the work of a Lombard Grimositions, who died in 0/1; and it is the more produce that this culnic was the work of a Lombard king, because it was originally dedicated to St. John the Baptist, whom the Lombard kings took for their tutelar Saint. In honour of St. John Queen Theodolinda had previously built a magnificent clurch at Monza, an example which was very likely to be followed by a rival church at Florence. Originally this building was not the Baptistery, but the Cathedral. It stood without the walls, but, in those times, it was not unusual for cathedrals to be so placed. In the thirteenth centrry the

citizens of Florence determined to have a cathedral on a larger scale, and when this was accomplished, St. John's became the Baptistery.

It is evident that, whenever this edifice was built, the architect must have had the Pantheon at Rome in his mind, so strong is the general resemblance between the two buildings. Even the determination to copy such a building was a proof of genius, and, if a departure from classical rules is observable in many parts of the Baptistery, yet it is a more studious imitation of better times than were the usual works of the Lombards; and in this building we find a regular entablature, which, by the time at which the Baptistery was built, was, almost universally, omitted.

Originally, like the Pantheon, this building was open at the top. It was secured from the weather' in 1150, but the Mosaics of the dome were not added till 1225.

Finally, the Battisterio received the last finish of the celebrated doors of bronze. The northern door was added in 1380, and was the work of Andrea Pisano, assisted by the designs of Giotox. The northern and eastern doors were added in 1400 and 1424, the work of Ghiberti and his pupils. The sculpture of these doors is so exquisite that Michael Angelo declared they were worthy to be the gates of Paradise.

<sup>&</sup>lt;sup>1</sup> Lab. I. Gesta Just.naun

<sup>2</sup> <sup>1</sup> Irfn Flebe & Episcopiu Benti Johannis Baptistie, vel Reparatie Martyris, unde ego Episcopiu esso videor.''—Carta Specien equal Leon,

Leonar Therese, Let F.

<sup>2</sup> Lac., Leonar Cheron Regress.

<sup>3</sup> Giannone











### SAN STEFANO, BOLOGNA.

THE annexed engraving represents the principal chapel of a singular group of

oratories which, altogether, go by the name of San Stefano.

No record remains of the origin, or date, of this building; but the most probable hypothesis appears to be, that it was the ancient baptistery of Bologna, and that it was built, either by the Lombard King, Luitprandus, or by the people of Bologna, in the eighth century.

In the immediate vicinity of this building stands a church, of which the predecessor was the original Cathedral of Bologna; near to which, about the year 430, St. Petronius, who was at that time Bishop of Bologna, built the monastery of San Stefano, which afterwards gave its name to the whole region.\(^{1}\) The monastery and

the church were almost entirely destroyed by the Hungarians in 908, but were rebuilt about a century afterwards. The baptistery appears to have escaped with little injury. After the crusades, and when the baptismal rite was transferred to the church, the baptistery was converted into a chapel of the Holy Sepulchre, for which destination it was already adapted by its circular form.

The name of Luitprandus is associated with this building on account of a large marble basin, which is yet to be seen in the court of the adjacent church, and which bears an inscription in which the name of Luitprandus appears. But there is no evidence to show whether he built the whole edifice, or only presented it with a font; and the short time during which he was in possession of Bologna, (which in those days formed a part of the Exarchate of Ravenna), makes the latter more probable than the former.

The style of the building is not the Lombard, but a more studious imitation of the Roman

such a departure from the habitual style of the period is explained by the materials of earlier buildings, with which it is evident that this baptistery must have been constructed.

The stone pulpit is remarkably curious; and, from its style, cannot be of a much later date than

the baptistery itself

' Della Chiesa del Santissumo Sepolchro di Bologna. A learned and elaborate treatise, written by an anonymous priest of Bologna, a d published in 177?

Sigomus H.st. Bononicusis.













### XXI.

### DUOMO, BRESCHIA.

This church was built, between the years 662 and 671, by Marquadus and Froardus, two Lombard dukes, father and son, with the assistance of King Grimoaldus. The walls are of stone, and quite plain. Within there is an insulated peristyle of eight piers, bearing round arches, which help to support the dome, in conjunction with the outer circle of the walls.

This church offers another instance of the preference of the Lombards for the round form.

## STA. JULIA, BRESCHIA.

This chapel is one of the latest works of the Lombard dynasty.\* It formed part of a large convent founded and built by Desiderius, the last Lombard king. The foundation was, at first, in honour of the Saviour, but Ansa, the wife of Desiderius, having imported from Corsica the body of the African virgin, Sta. Julia, and enriched the convent with so precious a gift, the name of the Saint finally reigned alone. 'Anselperga, a daughter of Desiderius, was the first abbess of the convent. The convent has been turned into a barrack, but this chapel, which stands at one angle of the court, remains in a very perfect state, and, with its cupola and arcades, is a pleasing specimen of the Lombard stele.

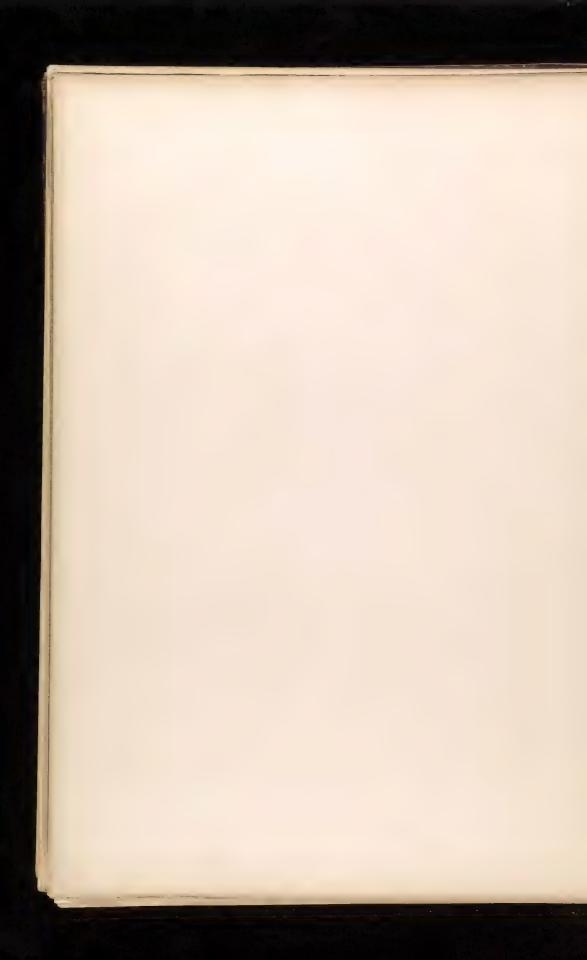
i Historia Rodolf – presso Biemm, Steria di Breschia. Tem. 1 \* Bregnoz. N. a Graba per la Cata. b Bresch n. 
5 Anac'garga, ascrata Deo Abbanisse Mi suster. Domun Salvatoris quod fundatum est in Crutate Beva, qu. 1 Dampiss Dec. L. 1995, evellenmusa vez, et Anna, pracellen-imina regua, genitores ejus, a fundamentis sebificaverunt.—Murstori Antiquistes, tom. v. p. 439.











### XXII.

# SAN GIOVANNI E PAOLO, ROME.

The two Saints, after whom this church is named, were not the Apostles, but two brothers, natives of Rome, and descended from the Ursinian family, who, refusing to worship Jupiter, were put to death under the reign of Julian.

'The first church which was built on this spot, in honour of these martyrs, was erected in 398, by Pammachius, a patrician, who was the husband of Paulina, the sister of St. Jerome.

In the second half of the eighth century Pope Adrian L\* nearly rebuilt this church, which had fallen into disrepair. The semi-circular gallery round the exterior of the apse must be a part of this restoration. A view of this building is given because it is the only church in Rome which exhibits any traces of the Lombard style.

The belfry which belongs to this church, but which stands at a short distance from it, was, probably, also the work of Adrian.

<sup>1</sup> Roudzini. De Sanctis Matyribus Johanne & Panlo, corunque Basilel, in Urbs Roml.

\*\*Control Pannachi Sanctorum Johannis & Panlo, que per «aquos marenerant annos, comos aerta tecta ejuadro Diuli renovant "
Austraina, a vul Hadrism









Mound in the Contribution of Som!



#### XXIII.

## MOSAIC IN THE ABSIS OF STA. PUDENTIANA, ROME.

Tradition says that, on the spot on which the church stands, of which the absis is decorated by this Mosaic, originally stood the house in which St. Peter was lodged when he was at Rome. The house belonged to Pudens, a senator, and in this house the converts to Christianity assembled, for the performance of their rites, at a time when they were not permitted to have distinct places of worship.

Pudens had two daughters; Prassede and Pudentiana, who inherited his property, and continued to receive the congregation of the faithful,

to receive the congregation of the faithful.

Churches, in honour of both the sisters, were built on the spot on which they had resided in very early times. 'Both these churches were rebuilt by Adrian I. in the second half of the eighth century. The Mosaic, represented in the annexed engraving, still adorns the absis of the Church of Sta. Pudentiana; and is believed to have been placed there by Adrian I. when he rebuilt the church. 'His monogram was formerly to be seen in a corner of the picture. In the centre of the picture appears our Saviour, with Sta. Prassede on his left, and Sta. Pudentiana on his right, each of them extending a laurel wreath over the heads of the apostles, who are seated below. The costume, and the whole feeling with which the subject is treated, is Roman, and exhibits to how much greater a degree than might have been expected this branch of art was preserved at Rome in the eighth century.

<sup>·</sup> Immo et Titulum Podéntu, id est Reclesiam Saneta Podentiane în raima positam noviter reparava Titulum vero Saneto: Praseelis ex parts rarettem u întegrum renovavit.—Amastadus în Vitis II.decam c Bunsen's Rom. Druter Band.—Ze-rite Anthesburg











## SAN AMBROGIO, MILAN.

St. Ambrose was born at Treves about 340. He was the son of a Roman patrician, at that time Præfect of the Gauls, of which præfecture Treves was, in those days, the metropolis. After the death of his father, Ambrose was taken to Rome, where his education was completed. At an early age he was made Præfect of Liguria, and fixed his residence at Milan. Shortly after, the Bishop of Milan died, and on the occasion of a public meeting which was held for the election of his successor, a violent altercation took place between the Catholics and the Arians. Ambrose, in his capacity of a violent antercation took place octween the canonics and the Arians. Ambrose, in his capacity of Praefect, repaired to the spot to re-establish order. What was his surprise when the assembled multi-tude declared, with one voice, that he should be their Bishop! Up to that time he had only been engaged in secular avocations, and had not even been baptized. The assembly, however, would hear of no denial; Ambrose resigned bimself to what he considered to be the will of heaven; was baptized, became Bishop of Milan, and by the strength of his character, by his talents, and his virtues, amply instified the simular choice which the neonle of Milan had made. justified the singular choice which the people of Milan had made.

On the spot, on which San Ambrogio is situated, Ambrose had erected a church in which, or near which, his remains were committed to the earth. As centuries rolled on, and after he had been added to the number of the Saints, the veneration for his memory increased, and it was decided to replace the church which he had built with a more splendid edifice in honour of himself. This was undertaken and accomplished in either the latter part of the eighth, or the beginning of the ninth century, probably with the assistance of Lombard kings and Carlovingian emperors. The new Basilica must have been finished before 861, because Angilhertus, Bishop of Milan, who died in that year, contributed the costly ornaments of the high altar.

This building is one of the most interesting monuments of the middle ages. Constructed on the usual plan of the Latin Basilicas, it is of noble dimensions, and though of a ponderous character, is free from the monstrous imagery with which the churches of the eighth century were usually

In this church, as at Sta. Agnese, at Rome, there are galleries, and windows, above the galleries. San Ambrogio was thoroughly repaired by Archbishop Oberto, and his successor, Philip, in the latter part of the twelfth century, on which occasion the original style of the building appears to have here preserved; but this was not the case, when the church was again repaired in the thirteenth and fourteenth centuries. At the time of this second reparation the pointed arches were introduced.

'The pulpit is of stone. It was reconstructed in 1210, but, as it is asserted, in its original form.

The Mosaics in the apse were added by Abbot Gaudentius, in the time of the Emperor Louis II. On one side of the nave stands an insulated pillar, which supports a serpent of brass. This serpent was, for long, believed to be the same which Moses lifted up in the wilderness. It was brought from Constantinople, in 1001, by Bishop Arnulfus, who had been sent there by Otho III. to obtain for that Emperor the hand of the Princess Helena.

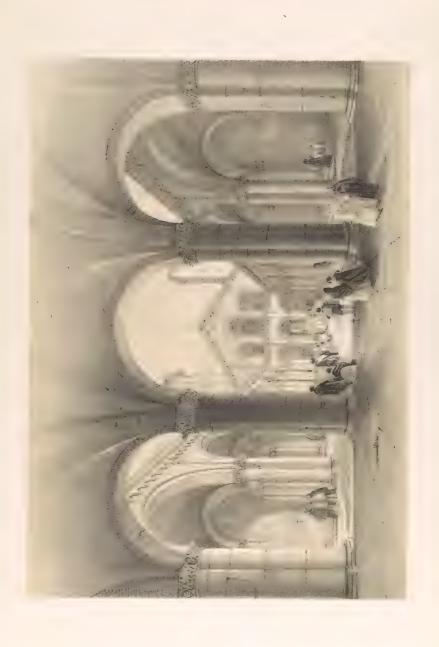
San Ambrogio was always regarded with particular veneration. Several sovereigns received the iron crown within its walls, within its walls, also, several sovereigns were buried, one of whom was the Emperor Louis II., who resided principally at Pavia, and was the last King of Italy of the Carlovingian line. San Ambrogio was, also, (in 1186) the scene of the marriage of Henry, eldest son of the Emperor Frederick I., with Constantia, of Sicily; a marriage which, in its consequences, proved so disastrous to the kingdom which that princess inherited.

Guillau, Memorie di Milano.
 Diploma, Mon. Ambroa, No. 44. – spud Ripemonti, Hist. Ecc. Med. Lab. 9, p. 587.
 Ferrarao, Moumenti Seera Persinni dell Imperaise e Reale Basilion di San Ambrogio.
 Guillau
 Ferrano.
 Janolisi v.











### XXV.

### THE ATRIUM, SAN AMBROGIO.

SAN AMBROGIO still retains its Atrium, of which almost all the Basilicas of Italy have been deprived.

This Atrium was added to the church' by Bishop Anspertus, who died in 882. The architecture

is of a character very similar to that of the church.

'This Atrium was repaired, in 1631, by Cardinal Frederick Borromeo. The name of the architect was Francesco Ricchino. He is said to have taken great pains to restore the decayed parts

architects was Francesco incensor. He is said to have taken great pains to Leavise the decayter pairs in their original style.

The portal retains a slight, but very slight admixture of the Lombard imagery. A multiplicity of mouldings had not yet began to make their appearance. The enrichment consists chiefly of interlacing serolls.

Of the two campanili which are seen, the oldest was built in the ninth century, and the second

in 1143.

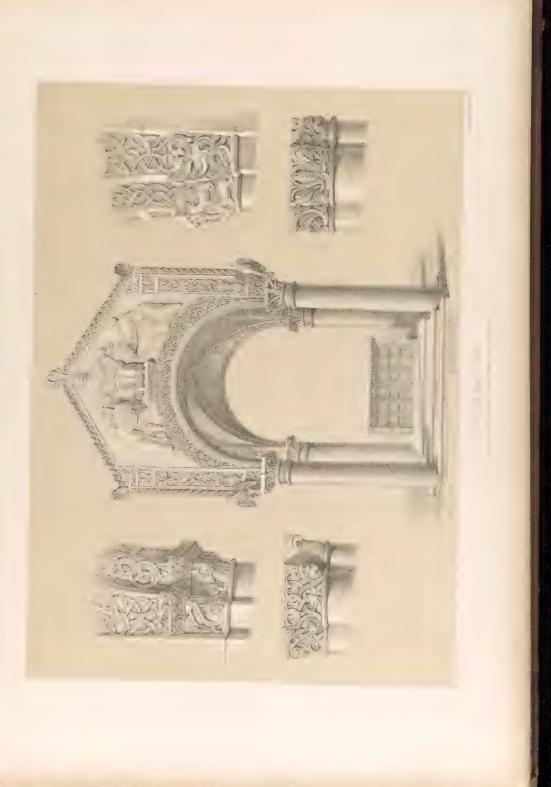
"Tot secres ordes quanto sudore reflect—
Atras versus struct et ante force."

Epitaph of Anspertus, which was on his temb in San Ambrogio, and is cited by Ughelli











#### XXV1.

### HIGH ALTAR AND TABERNACLE, SAN AMBROGIO.

As works of the ninth century are exceedingly rare, an engraving upon a larger scale is given of this altar and its tabernacle.

of this altar and its tabernacle.

Four pillars of porphyry support the canopy, which is adorned with bas-reliefs on its four sides. On the front appears our Saviour, giving a book to St. Paul, and the keys to St. Peter. At the back, St. Ambrose is represented between his two disciples, Castus and Polymnius, and two monks. One of the monks holds in his hand a model of the tabernacle; from whence it should appear that, if the case of the altar was the gift of the bishop, the tabernacle itself was added by the monks of the monastery. At one end, St. Ambrose appears again between two citizens of Milan; it the other, is the Virgin, between two women of Milan. If there is a certain degree of stiffness and meagraness in these figures, the feeling with which they are treated is not without merit, and the execution is superior to that of bas-reliefs of a later date. superior to that of bas-reliefs of a later date.

superior to that of bes-reliefs of a later date.

But the greatest curricisty is the case which enshrines the altar, almost the only one of the kind which has survived the injuries of successive ages, and escaped the rapacity of successive invaders. The front is made of thin plates of gold, divided into compartments by stripes of enamel, studded with jewels. The sides and back are composed of plates of silver gilt. The plates are embossed with figures, delicately worked, which represent passages from the life of St. Ambrose, and subjects taken from Scripture. In the centrical compartment, at the back, St. Ambrose appears conferring his benediction on Angilbertus, the donor, and Volvinius, the artist.

'This magnificent case was presented by Angilbertus, Bishop of Milan, who died in 861. 'It is said to have cost 80,000 florins of gold.

° C - arr — Jure quod unb, novuer mirificè esdificari." Diplona Ang Perti, cited by Puriedli, 
° P perionti — Hist. Ecc. Meu

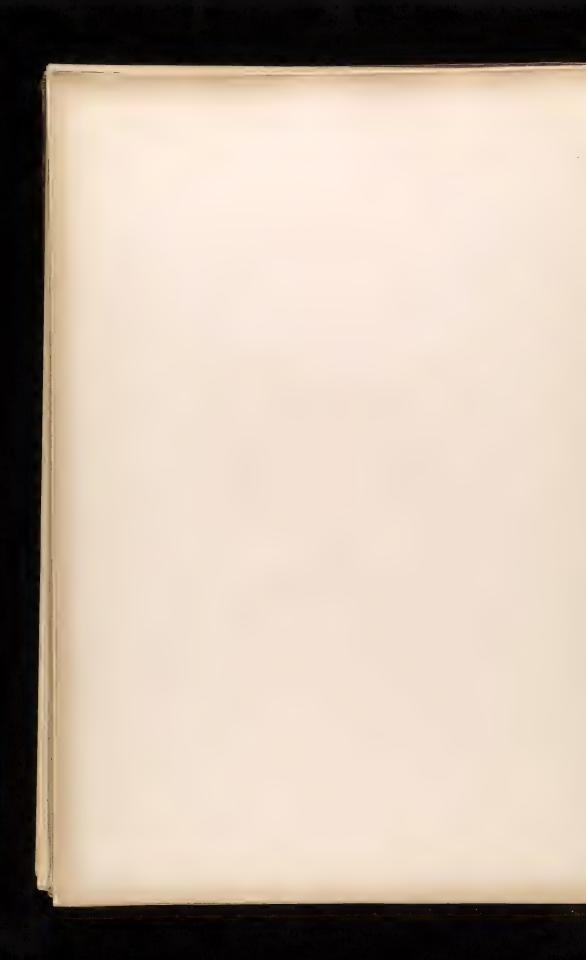








I was to have fill to a state about



#### XXVII.

# MOSAIC, STA. PRASSEDE, ROME.

The Church of Sta. Prassede, at Rome, was entirely rebuilt, as Anastasius tells us, by the two successive Popes, Adrian I. and Paschal I. It is on the usual plan of the Basilica, with the addition of a series of immense round arches, which are thrown over the nave at wide intervals, and assist in banding the walls together, and in supporting the roof.

Paschal, having completed the building, proceeded to enrich it with Mosaics, which still exist. He also added, in the year 819, a small chapel, which opens out of one side of the church. It is a square building with a vaulted roof. The sides, as well as the ceiling, of this chapel are covered with Mosaics. The Mosaic which is figured in the annexed engraving is that which adorns the ceiling, and represents a picture of our Saviour, supported by four Angels. It will be remarked that, in all the ancient delineations of our Saviour, the colour of the hair is dark. There is great beauty, and no inconsiderable degree of classical feeling in this composition. It proves that, even in the ninth century, on the eve of the darkest times, Rome still retained more of her former taste and abilities than has usually been supposed.

than has usually been supposed.

The chapel was dedicated to San Zeno, and is one of the earliest instances of a side-chapel, which formed no part of the primitive churches.









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#### XXVIII.

# CAMPANILE OF STA. FRANCESCA ROMANA, ROME.

Sta. Francesca Romana stands at the upper end of the Forum, on part of the site of the ancient Temple of Venns and Rome. A church was built, in this situation, by Paul I. in 757; this church was rebuilt by Leo IV. in the ninth century, and again rebuilt by Paul V. in the sixteenth century. The belfry, which is represented in the annexed engraving, must be a remnant of the work of Leo IV., because bells were not used in connection with churches, till after the time of Paul I. Adrian II, who was elected in 772, creeted the first belfry. It was of a character very similar to that represented in the annexed engraving, and became the model after which most of the ancient belfrys of Rome were designed. They are all square towers of brick, plain up to the heighth of the roof, and afterwards divided into stories by projecting cornices; each story has a greater, or less, number of windows, divided by single pillars. Modillions of different kinds of marbles, and sometimes of pottery, are let into the walls of these towers as ornaments, and at the summit, immediately under the caves, there is often, as in the present instance, a projecting niche for an image of the Virgin. The belfrys of Sta. Maria in Gosmedin, Sta. Maria Maggiore, and San Giovannie Puolo, are all of the same kind. These towers possess a striking and picturesque character, and, with some alterations, might be introduced with advantage as appendages to modern churches either in the Norman or Italian style.











### STA. FOSCA, TORCELLO.

THIS singular building stands on the island of Torcello, in the Lagune of Venice.

Torcello was the parent island of the Venetian States; the spot to which the unfortunate inhabitants of Altinum and Aquileia fled for safety when their homes were made desolate by the northern invaders. Torcello, thus peopled, became a town; and had its cathedral and its bishops long before the existence of St. Mark's.

In process of time Torcello was enriched with the remains of Sta. Fosca, a virgin of noble birth, who, together with her nurse, Maura, had, during the persecution of Decius, earned the palm of martyrdom at Ravenna, her native city. The precious reliques underwent more translations than marty-toon at navenna, nor native city. Ine precious reiques underwent more translations than one. In the first instance, denied the rights of sepuliture, they were carried off by Christian sailors to a town on the coast of Africa, and, when that town had been destroyed by the Saracens, they were brought back to Italy by a Venetian merchant, and deposited at Torcello; soon after which this church was built for their reception.

The exact time at which the body of Sta. Fosca was brought to Torcello, and, consequently, the exact date of this building, is unknown; but the church must have existed before the because in that year, as is proved by a deed cited by Cornelius, two sisters, Maria and Bona, natives of Torcello, endowed the Church of Sta. Fosca with certain lands. The probability is that the church had been sometime in existence—for the body of St. Mark was brought to Venice in 828—an event which, if it was not the consequence of the arrival of the body of Sta. Fosca at Torcello, was certain to lead to it, at no great distance of time. The building itself presents all the appearance of remote antiquity. Upon the whole we may safely assume that the Church of Sta. Fosca is at least as old as the tenth century.

The plan of this building, whenever it was creeted, must have been imported from the East; for Sta. Fosca is not a Latin Basilica, but the square church of the Greeks, surmounted by the oriental cupola

The capitals of the pillars of the porticos by which this church is surrounded, are very peculiar; neither formed after Roman models, nor admitting Lombard imagery. These were also, probably, of Byzantine extraction.

The interior is gracefully designed; consisting of a peristyle of insulated columns and piers, which, together, support the dome.

The Church underwent restoration at different times. In 1247, and again at a later period; but the original character of the building has been preserved.

Cicognara speaks in high terms of the architectural merits of this little building; and is of opinion that both Scarpagnino and Sansovino were indebted to it for the design of churches which they built at Venice, and by which they increased their reputation.

In the immediate vicinity of Sta. Fosca stands the Cathedral of Torcello, in the same state in which it was rebuilt in the beginning of the eleventh century by Orse Orseolo, Bishop of Torcello, and son of the celebrated Doge Pietro Orseolo. This edifice neither resembles its Lombard cotemporaries, nor its Byzantine neighbour; but might be thought more ancient than it really six built on the Latin plan, and in the more Roman style, of the old Basilicas. The fact is, as has already been bitted that the Versities form bent in the Lacin pain and it are more from a syre, or the our measures. The ract is, as has already been hinted, that the Venetans, from their maritime and commercial pursuits, were always accustomed rather to look abroad, than to Lombardy, for their models; and if this cathedral is in the Roman and not in the Byzantine style, (as were most of the Venetian buildings), it perhaps was copied from a church which then existed, and still exists, on the opposite shores of the gulph—the Cathedral of Parenzo, in Istria, which was built by Bishop Euphrasius in the sixth century; and to which the Cathedral of Torcello bears a strong resemblance.

The chancel of the Cathedral of Torcello is very remarkable. In this instance, behind the prin-The chancel of the Cathedral of Torcello is very remarkable. In this instance, behind the principal upse, there are five additional apses, separated from the sunctuary by an intervening sisle; introducing a change which places the choir very much in that insulated position which it occupies in later buildings. Nor is this the only peculiarity of this chancel. The principal apse in this instance, and in this alone, has internally the appearance of a theatre. Eight semicircular steps of white marble rise above each other, forming seats for the clergy of different degrees, and conducting, as it were, to the bishop's throne, which occupies the central spot at the summit.

<sup>·</sup> Acta Sanctorum Tom. 2. Id. 13. Februarii.

Flaminio Cornello, osia Cornero, Storia delle Chiese di Vene











## INTERIOR OF ST. MARK'S, VENICE.

AT a time when continental Italy was in so distracted and deplorable a condition as scarcely to have the spirit, or the power, to undertake any work of magnitude, Venice, apart from the scene of

strife, and already enriched by commercial enterprise, began a second cathedral in honour of St. Mark.

The body of the Apostle had been brought to Venice from Alexandria in 828 or 831, and a church had been built immediately afterwards for its reception. This church was burnt in a popular tumult, in 976. No sooner had the disaster occurred than the Venetians, with the spirit which becomes tumult, m 976. No sooner had the disaster occurred than the Venetians, with the spirit which becomes a free state, and of opinion that a people can transmit no better proofs of its greatness than magnificent public buildings, decided to crect a new cathedral which should not be surpassed in splendour by any then existing. For this purpose, accustomed as they were, from the commercial intercourse which they constantly held with Constantinople, rather to look to that metropolis than to Italy, and regarding Sánta Sophia as the most splendid church in the world, they resolved, on the occasion of raising St. Mark's from its ashes, to take that church for their model. Accordingly' they sent for the best Greek architects of the time, who furnished them with the plan which they desired. Thus was it that the Byzantine style made its appearance in Italy, for the second time.

was it that the byzantine style made its appearance in Italy, for the second time.

The plan of St. Mark's, like that of St. Sophia, is a Greek cross, with the addition of spacious porticos. The centre of the building is covered with a dome, and over the centre of each of the arms of the cross rises a smaller cupola. All the remaining parts of the building are covered with vaults, in constructing which the Greeks had become expert, and which are much to be preferred to

the wooden roofs of the old Basi.

the wooden roots of the our mastices.

Colonnades and round arches separate the nave from the aisles in each of the four compartments, and support galleries above. The capitals of the pillars imitate the Corinthian, and are free from the imagery which at that time abounded in other churches of Italy. It is computed that, in the decoration of this building, without and within, above five hundred pillars are employed. The pillars are all of marble, and were chiefly brought from Greece, and other parts of the Levant. Whilst St. Mark's was building every vessel that cleared out of Venice for the East was obliged to bring back pillars and mathles for the wash in which the roughlist took expended in the probability of the probabili was outnuing every research that decades out of the control and marbles for the work in which the republic took so general an interest.

The pavement of the church is of different sorts of marble disposed in various patterns.

It took nearly a century to complete the fabric. In 1071, Doge Domenicho Silvio began to

decorate the interior with marbles and Mosaics. These works were continued, at intervals, till the walls were entirely encrusted with marble, and the vaulted roofs and the dome covered with Mosaics on a ground of gold. These were, also, chiefly executed by Greek artists.

The magnificent screen, which separates the sanctuary from the body of the church, was added in 1394. It is ornamented with fourteen pillars, supporting as many statues of the twelve Apostles, the Virgin, and St. Mark. The whole is of white marble, and was executed by two brothers, natives

The high altar has a case, similar to that of San Ambrogio of Milan, and of equal magnificence. This case goes by the name of La Palla. It is divided into small compartments, on which are repre sented Scripture subjects, and passages from the life of St. Mark, in enamel. The divisions between the compartments are of gold, enriched with precious stones. "This case was enlarged at different times. The oldest part of it was made at Constantinople in 978, at the expense of the Doge Pietro Orseolo. Another part was added in 1102. It was repaired, enlarged, and enriched, by Doge

Classi, in 1209—and again enriched, by Doge Andrea Dandolo, in 1345.

In the treasury of St. Mark's are still preserved a number of beautiful vases and chalices, specimens of Byzantine workmanship of all ages. They were the plunder of the churches of Constantinopie, and sent from thence to Venice by Doge Arrigo Daudolo, when that metropolis was taken by the

Crusaders in 1203.

The defect of the interior of St. Mark's is that it is not sufficiently light. The windows are few in proportion to the size of the building. Rich, therefore, as the interior is, it is gloomy to a fault, in

In properties are set of a southern sun,
So completely of foreign extraction, St. Mark's produced no effect upon the Ecclesiastical Architecture of other parts of Italy, at least in only a single instance, which did not occur till centuries afterwards.

Sansovmo. Veneta Descritta,
 Corusto. Chicse die Venezia.

Gicognara, Storia della Scultura, Vol. 2
 Gicognara, Fabbriche di Venezia.











#### XXXI.

# EXTERIOR OF ST. MARK'S, VENICE.

THE external appearance of St. Mark's is no less Byzantine than its interior; but less resembles Sta. Sophia, from 'the increased number and elevation of its cupolas. Succeeding generations Sold Sophias, from the increased number and environ to suppose. Succeeding generations endearour to outstrip their predecessors; and in the interval which had elapsed between the construction of Santa Sophia and that of St. Mark's, the Greek architects had multiplied the feature which had obtained so much admiration, and had sought to give it additional importance by surmounting the hemisphere of the dome with a second cupola of wood covered with lead. This change was imparted to the Venetian copy.

Another Byzantine feature is conspicuous, in the exterior of this building, in the tiers of round arches by which the flank walls are relieved. With a singular contrast to the habits of their fore-fathers, who inflexibly adhered to the horizontal, the Greeks of the Lower Empire turned every line

into a curve, and introduced semicircles wherever they could; even in the shape of the windows, which were often what, in modern phraseology, would be termed fan-lights.

The front is constructed on the same principle. A second tier of semicircular arches rises over the portico, which consists of no less than five semicircular entrances, decorated with numerous pillars. The summit is crowned with spiral and pyramidal forms, partaking more of the character of the pointed style than of the round. Altogether the exterior of St. Mark's is a strange mixture;

but it is venerable and picturesque.

The celebrated horses of bronze, which are again in their places, were brought from the Hippodrome at Constantinople in 1203. Formerly considered to be the work of Leusippus, they are now believed to have been originally cast at Rome, in the time of Nero, with which period their inferior workmanship better agrees

The great building which adjoins to the church is the Ducal Palace. The residence of the Doges had been several times injured, more or less, by fire. The existing pile was begun, after one of these destructive conflagrations, by Doge Francesco Foscari, in 1423. It is in the pointed style; but more resembles the Saracenic variety than the pointed style of the north. In all probability the pointed style of Venice was imported, not from Germany, but from Alexandria, with which Saracenic emporium the Venetians had constant intercourse.

The two great pillars which stand on the quay, were originally brought from Constantinople. They long remained prostrate. At length, in 1172, the Venetians offered to employ any engineer, from any part of Italy, who would undertake to raise the pillars from the ground. This difficult task was undertaken and performed by Nicolo Barretiero, a native of Lombardy.

The building in the corner exhibits a beautiful specimen of the revived classical style. It is the

public Library, and was designed by Sansovino in 1536.

Above this building towers the great Campanile. This was begun in 902, continued in 938, and 979; and finished in 1178; but the existing Cella delle Campane, and the pyramidal spire above it, was a reconstruction in much later times. The tower is 350 feet high.

In the distance, a glimpse is caught of the Torre delle Hore, which was built in 1496.

Few cities, ancient or modern, can offer a more splendid, or interesting, group of buildings than are assembled on la Piazza di San Marco.

<sup>&</sup>lt;sup>1</sup> From the number of its cipales, St. Mark's has often been said to asyour of a mosque; whereas the truth is that the Mahemedra house of prayer was copied from the Christian, and not the Christian from the Mahemedra; but as both the Turksh mosques and St. Mark's are equally described from St. Sophan, they may well reemble seek other. Sts Sophan was equally the parent of the churches of Runs..
<sup>5</sup> Oscograma. Storia della Srulture, Vol. 2











#### HXXXI

### STA. MARIA DE PLEBE, AREZZO.

THIS church is perhaps the only remaining example of the Ecclesiastical Architecture of continental Italy in any part of the tenth century; that century during which Italy was in the most unhappy condition, and her arts in the lowest state of depression.

During the whole of the tenth century, from the distracted state of public affairs, very few

churches were built in Italy; and of these few Sta. Maria de Plebe of Arezzo is the only one which remains in its original state.

During the whole of the tenth century only two churches were built at Rome. San Giovanni Laterano, which was rebuilt by Sergius III. in the beginning of that century; and San Bartolomeo all' Isola, which was built by the Emperor Otho III. at its close. Churches were built at Genoa and Venice, because those republics lay at a distance from the scene of strife, and were already beginning to reap the harvest of commercial enterprise; but, in other parts of Italy, little could be attempted till nearly the close of the tenth century

It was at that time (between 980 and 1000) that 'Hugo, Marquis of Tuscany, by the firmness of his sway, restored peace to the country which was entrusted to his rule, and, with the co-operation of his wife, Judith, set an example to those around him, by founding and erecting churches and monasteries. What was done at Florence may be supposed to have had an effect upon Arezzo, and, monasceries. If has was cone at rocate may be supposed to have and at each type attack, and accordingly, the first stone of Sta. Maria de Plebe was laid by Aribertus, or Elempertus, Bishop of Arezzo, in the latter years of Hugo's sway. In the construction of this church Elempertus availed himself of the 'materials of old Roman buildings, some of which still existed at Arezzo. He may also, have derived assistance from the rich oblations which were continually offered at the shrine of San Donato in that city. The shrine of San Donato of Arezzo was one of the most frequented shrines of Italy; equally honoured with that of San Miniato of Florence, and St. Benedict of Monte Cassino. The soveregus of Italy felt it a duty to visit these shrines with presents in their hands The Emperor Otho III. came to the shrine of San Donato in 996; much about the time when the first stone of Sta. Maria was laid.

Elempertus advanced so far, in his undertaking, as to be able to remove the episcopal chair to the new church, which was completed by his successor, Theobaldus; but the embellishments of the front were added at a much later period.

It will be seen, from the manner in which the exterior of the apse is decorated, that the Lombard style continued to be employed in the tenth century. By that time the semicircular gallery had acquired larger dimensions, and additional ornaments.

The interior of this church has undergone much alteration; but many of the original pillars remain, some of which have capitals imitating the Corinthian; whilst others have antique capitals, which must have been a part of the spoil of the Roman buildings. These capitals are ornamented with foliage and rams' heads; shewing that the practice of employing imagery in the decoration of the capitals of pillars was older than the introduction of the Christian symbols.

The campanile of this church was added by Bishop Gregory in 1216.

<sup>\*</sup>Index Chromongetus. Lamu

'I medicate Library in Properties of the Babopa of Arceas

Burnli in lus Leves of the Babopa of Arceas

Burnli in lus Leves of the Babopa of Arceas

'I Roe'd alsel.

'Eleopertus, cum maximo labora, recedificavit Ecclesium Sanctae Marne. Murateri. Antiqut Medin Ebr., Vel. 5. Dus. 62











#### XXXIII

## SAN MINIATO, FLORENCE.

This is a very remarkable building, exhibiting, as it does, a great, and sudden, improvement in

On an eminence in the immediate vicinity of Florence, a church, in honour of San Miniato, had been erected in very early times. It is on record that San Frediano, who was Bishop of Lucca in the seventh century, was accustomed to come, every year, in solemn procession with his clergy, to prostrate himself before this shrine; and when Charlemagne was at Fesole, he considered this monastery to be one of the places upon which it became him to confer donations. But, in the course of the troubled times which ensued, the church and the monastery went to decay.

In the early part of the eleventh century,' Hildebrand, Bishop of Florence, a pious and energetic man, was animated with a strong desire of ruising this religious edifice from its ruins; and, in 1013, laid the first stone of the church which exists. In this undertaking he was assisted by the Emperor Henry II., whose attention may have been more particularly drawn to San Miniato by his near relation, James of Bavaria, who was at that time Bishop of Fesole.

The plan of San Miniato is that of the Latin Basilica. It is a noble church, of large dimensions,

and, in the style of its architecture, dismissing the Lombard altogether, seeks to return to Roman and, in the style of its meanine-title, usualissing the Lomonto strongener, seems to recommend the proportions and Roman simplicity, offering a remarkable contrast to the buildings which were erected at the same time in other parts of Italy. This, no doubt, resulted in great measure from the materials of which it was composed,—the pillars and marbles of ancient Roman buildings; but much of the ange must have been owing to the architect. Some man of genius, (as was the case, afterwards, The pillars are single shafts; not stunted, as in the Lombard churches, but of good proportions;

with capitals free from imagery, and either antique, or skilful imitations.

In the construction of this church there is another architectural peculiarity. Large arches are thrown, at intervals, over the nave, connected with smaller arches, which are thrown over the aisles; at once assisting to support the roof, "banding the whole fabric together, and giving it additions strength. When these arches occur, the pillars are exchanged for compound piers, one shaft of which is carried up to meet the arch above.

In this church the crypt is made of more importance than the sanctuary itself. The nave leads direct to the crypt; whilst the sanctuary can only be reached by ascending a flight of steps.

The superior style of this building may well have had an effect upon the architecture of Florence; and it is most probable that the celebrated church Degli Apostoli, in that city, erroneously attributed to Charlemagne, was the offspring of San Miniato, and built soon after that church came into existence. The church Degli Apostoli is not composed of old materials; for its pillars are not single shafts, but are built in courses. Its classical character, therefore, must have been intentional, and not accidental. The church Degli Apostoli is remarkable not only for the improvement which it exhibits in itself, but for the further improvement to which it conduced at a later period, when (in the fourteenth century) it caught the attention of Brunalleschi, and awakened in him such an admiration for the classical style as to induce him to revive it.

In the apso of San Miniato there are five windows, composed of a transparent kind of marble; a peculiarity which also occurs at the Cathedral of Torcello, and a few other churches.

The' Mosaics are believed to have been added in the thirteenth century

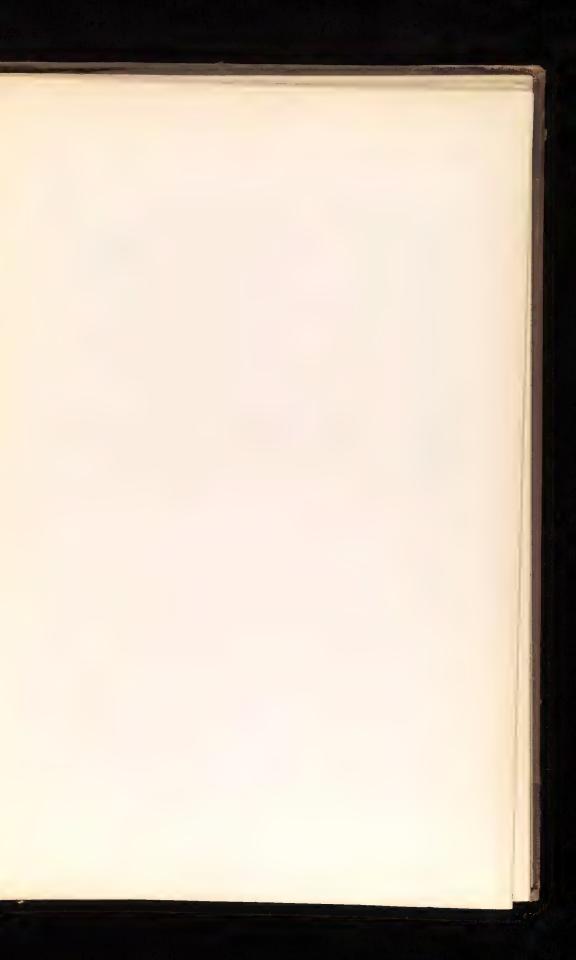
The campanile was rebuilt in 1519.

The principal front was rebuilt in the fourteenth century, in the style of that age. It is cased with a variety of marbles, disposed in stripes and panels.

Lanu. Ladex Chronologieus.

, Moreni. Notizie Istoriche dei Contorni di Frenz \* Willis' Architecture of the Middle Ages











## XXXIV.

# THE CRYPT OF SAN MINIATO.

This is a magnificent Crypt, and affords a proof that, in the Middle Ages, the subterraneous place of worship was considered of no less importance than the church above.











#### XXXV

## SAN FLAVIANO.



This church stands on the side of the road from Florence to Viterbo, at a San Flaviano, in 1032, as is proved by an inscription which still exists on the walls of the building. This inscription is in Gothic characters, some of which are defaced by time; but the greater part are legible, and run as follows:—

Amus millenis earrenthous steps treens a Brus silpacets, ostendir pappa exactis, the templom facture device virtuales aption. Strage peece bind, veter confinite vunsi, Ad quad manudus fundandum mibrit Jandus Se doult. Cur Desa unsatta, veenpee qui talbois sustat, Es pater he Sancies Flavinus nomme taxtu All lueden eque handare hunter luijus Femply gan Monto Fancous. Venge magatarita, tentale nomme taxtu Construct teium salicita candide notum

The portion of the existing fabric to which the inscription refers, is that part of it which is built in the round style; that part of it which was begun nineteen years after San Miniato, at no great distance from that building, yet which, instead of emulating its advance, retains the defects of a corrupted style. Instead of pillars of good proportions, with capitals resembling the antique, we have, here, stunted pillars and ponderous piers, with capitals amongst the ornaments of which grotesque images are still admitted, though much less abundantly than in the eighth century.

In this building there is no crypt; but an upper and a lower church: the former obtained by wide galleries, which rest on the ponderous piers. In the lower church there are three apses, and as many altars.

many altars.

many attars.

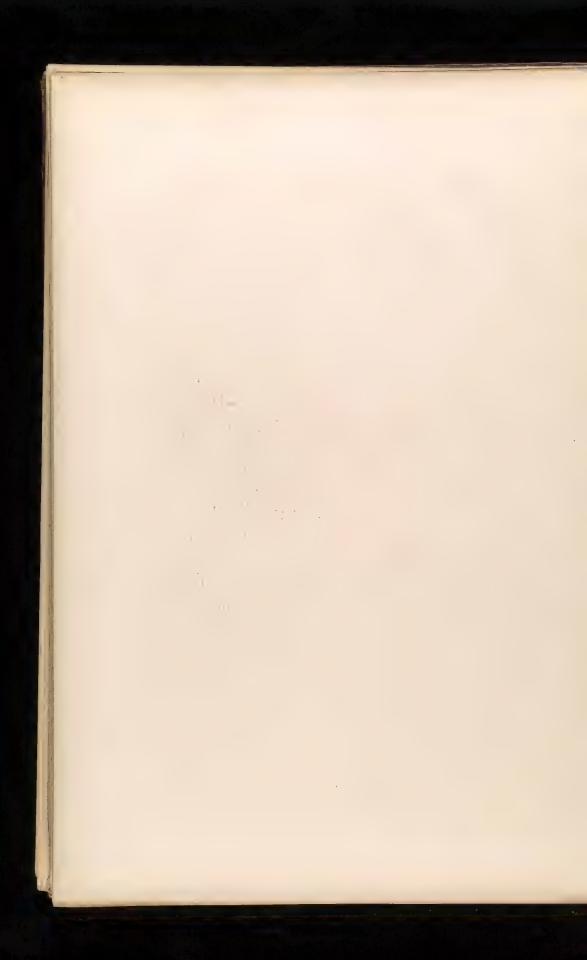
The pointed portions of this building were added, in the thirteenth century, by Pope Urban IV. who had a palace at Montefiascone, in which he was accustomed to pass the summer months. Urban IV. was raised to the papal chair in 1262. He was a Frenchman by birth, and may be supposed to have brought his predilections for the pointed style from his own country, in which it was, at that time, carried to a great degree of perfection.











## XXXVI.

## SAN PIETRO, TOSCANELLA.

SAN PIETRO is another of the monuments of the former greatness of Toscanella. It now stands, like Sta. Maria, alone, at a considerable distance from the present town; situated on an eminence which commands a view of the surrounding country, extending as far as Viterbo on the one side, and the bills above Canino on the other.

San Pietro is of larger dimensions than Sta. Maria, and, no doubt, was intended to eclipse the clder building; but this end was not attained, for, in the interval between the construction of the two churches, art had still further declined. These observations apply, and only apply, to the interior of this building; in which, if there is a studious imitation of the Roman, the pillars are stunted, and the selection of the studies of the state of

this building; in which, if there is a studious imitation of the Roman, the pillars are stunted, and the arches are surrounded by rude, projecting, blocks, instead of well-turned mouldings.

The date of the interior is known. It forms part of the church which was built, about the middle of the seventh century, when the bodies of the saints Secundiano, Marcellino, and Veriano, were discovered and brought to Toscanella. A splendid crypt was, as usual, prepared for their reception beneath the sanctuary.

The front must have been rebuilt in much later times. No record of the date of its construction has been preserved; but we shall not be far from the mark if we can meet with other buildings in a similar style, of which the date can be ascertained. The style is very peculiar. In the works of the Lombards we find an abundance of dragons and serpents, but we do not find them coursing down the front, from the eaves to the portal, as in the present instance. At Viterbo, bowever, which is at the distance of only a few miles from Toscanella, traces of the same peculiarity exist. The same extraordinary animals, though injured by time, and half concealed by white-wash, may still be perceived on the front of the Church of St. John in that city. That church is known to have been 'complete in 1037. It may, therefore, be safely assumed that the existing front of San Pietro of Toscanella was built in the first half of the eleventh century. This peculiar style is confined to Viterbo, and its immediate neighbourhood; but in this there is nothing unusual. In many parts of Europe we meet with families of churches that are confined to particular districts. It often happened that new arrangements and new ornaments were introduced which pleased, and were imitated, to a certain extent, but were not of sufficient importance to be generally adopted.

certain extent, but were not of samicleat importance to be generally adopted.

The ruined building, which adjoins the church, is the remains of the episcopal palace. The bishop's chair, which had been removed from Santa Maria to San Pietro in the seventh century, was again removed to the Church of St. James in the sixteenth century, -when Toscanella had shrunk into its present limits.

<sup>1</sup> Februano Buss: in his History of Viterlo, spetking of the Church of San Gurvanni in Zorcula, in that city, relates that, on one of its bells, which was recast in 1697, was found the date of 1037; which date, Busen observes, agrees with the architectural ornaments of the building











#### VXXVII

## INTERIOR OF THE DUOMO, PISA.

THE Duomo of Pisa is one of the most remarkable monuments of the Middle Ages; exhibiting a degree of architectural excellence which had not been approached for centuries, and which, if it a degree of architectural exertence which man to been approached to contact a control of traly, remained for long not only unrivalled, but alone, in its superiority. The fact is that, for that superiority, it was much more indebted to the genius of their dividual by whom it was rected, than to any general amelioration which took place at the time.

Commercial enterprise, and naval achievements, bad gradually conducted the Pisans to a height of prosperity and affluence. At length, in 1063, having engaged to assist the Normans in liberating Sicily from the yoke of the Saracens, the Pisans attacked Palermo with their fleet, broke the chain which protected the harbour, and returned to their own country with six of the enemy's largest vessels, laden with rich merchandise. Triumphant, enriched, and devout, they resolved to transmit to posterity a memorial of their success in the shape of a new Cathedral, which should at once do honour to God and their country. In the beginning of the year 1064, the first stone of the new Cathedral was laid, and the finished building was consecrated by Pope Gelasius II. in 1118; fifty-four years after the commencement of the work.

The name of the architect of this noble structure was, as is testified by his 'epitaph, still extant on the front of the building itself, Busketus. By some it has been contended that Busketus was a Greek, but this opinion does not appear to rest on any solid grounds; and the best proof of the contrary is to be found in the Duomo itself. When Greek architects were employed, as at Venice, they built the church on the square plan, which was invented at Constantinople; but the Duomo at Pisa is in the shape of the long Latin cross.

There are two aisles on each side the nave. Transepts, and a cupola over the intersection of the nave and the transepts.

The nave and aisles together are 100 feet in width; the whole internal length of the building is 311 feet; and the whole width, from the extremity of one transept to the extremity of the other, is 237 feet 4 inches

In this church the principle of elevation has been successfully carried out; and, in this instance, the space between the arches and the roof is relieved by a gallery of noble proportions, above which, again, are windows.

The colonnade, on each side the nave, is magnificent. It consists of twenty-four columns of a single block, and of 24 feet 10 inches in height, with Corinthian capitals, skilfully worked. The whole height of the columns, capital and base included, is 30 feet 10 inches.

An architrave, carried along the whole flank of the nave, between the arches and the gallery, produces the long, horizontal, line of the ancients, and completes the classic character of the building.

The whole effect of the interior is magnificent; and when we recollect how different was the style of the cotemporary buildings of Italy, our respect for Busetun swill be proportionably increased. It must have been in conformity with the taste of the age that he introduced the alternate layers of

It must have been in contornary with the tasts of the top white and red marble, of which the walls are composed.

The pointed arches under the cupola were introduced after a fire which destroyed the original cupola, and damaged the whole church. The fire took place in 1596, as usual from the carelessness of plumbers who were repairing the roof.

Busketas jacet Le que sochéas argenorem
 Dulche oferère pravaluses duct
The words in talies, now ulegable in the corquial, have been supplied by the Cavaliere Flumino dal Borgo, and other levre

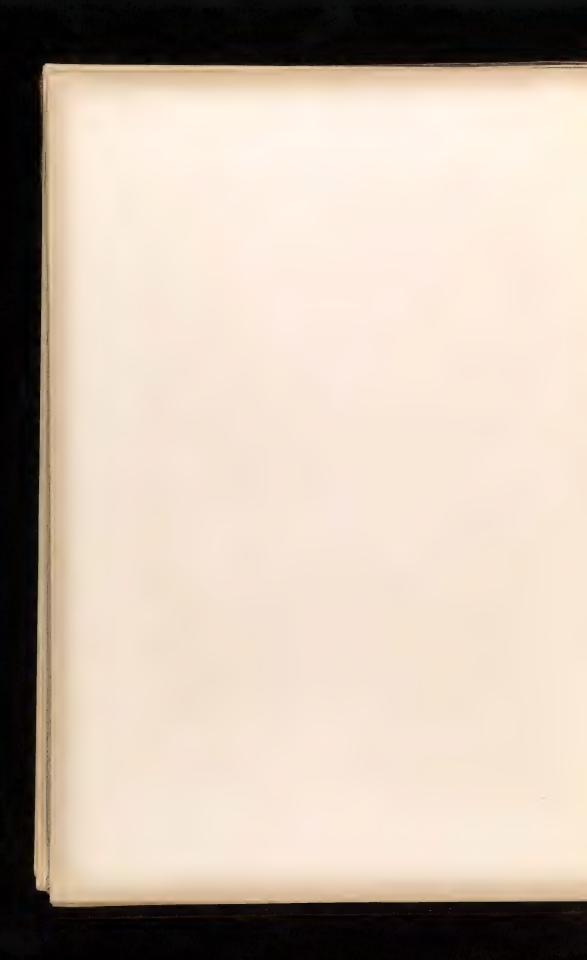
 Morrona—Pas illustrata
 Thest Band. Passase











#### XXXVIII

#### EXTERIOR OF THE DUOMO, PISA.

Ir has been well observed of these buildings that they are "fortunate in their solitude, and their

society." They group well together, and are seen to advantage.

The exterior of the Duomo is exceedingly striking. Its noble dimensions, the variety of its shape, the facciata, decorated with fifty-eight pillars, arranged in four tiers, the material of which it is composed (for the whole is marble), combine to form a splendid pile, the effect of which is greatly increased by the pedestal of steps on which the whole building is raised.

The doors are of bronze, ornamented with figures in low relief. They are not the same which Bonannus made in 1180. Those doors were destroyed by the fire in 1596. 'The present were designed by Gian. di Bologna, in 1601, and executed at Florence, by Italian artists, under his superintendence.

The baptistery was begun in 1153. Distisalvi was the name of the architect; but he did not bring the work to a conclusion. It remained unfinished, for a number of years, from a deficiency of funds. At length the citizens of Pisa levied a rate for the purpose. 'An inscription, 'on the south side of the interior, near the floor of the gallery, cut deep in the circular wall,' indicates that the work was resumed in 1278. There is reason to believe, from the date on the monument of an operarius, or builder, within the fabric, that it was not completed before the fourteenth century; all which sufficiently accounts for the finials and ornaments in the pointed style, which appear in the upper parts of this building.

Within this baptistery is the celebrated marble pulpit, designed and executed by Giovanni Pisano.

The Campanile, or leaning tower, was begun in 1174. The architects employed to build it were Bonanus of Pisa, and William of Inspruck. They did not take care to provide against the loose nature of the soil by making sufficiently solid foundations. In consequence, before the tower had been carried up one-half of its height, it began to incline. Care was then taken to counteract the inclination, and to fortify the walls with iron bolts and bars. In consequence the materials adhere together with great tenseity, and, as long as they adhere, the tower need not fall, because, though the campanile is very nearly thirteen feet out of the perpendicular, the centre of its gravity still remains within its base.

The Garisenda tower, at Bologna, is a no less remarkable instance of the same kind.

The campanile is, altogether, 178 feet in height, and consists of eight stories, ornamented with as many zones of pillars.

as many zones of purass.

On the further side of the Duomo, a glimpse is canglit of the external wall of the Campo Santo
The Campo Santo, as is well known, is a cemetery, and consists of a long court enclosed by spacious
cloisters. These cloisters were designed by Giovanni Pisano, and were commenced in 1278. The
style of their architecture is what the Italians call Gotico-Tedesco; but, from the force of Italian
prepossessions, though the tracery of the pointed style is adopted, the arches, which contain it, are
round. The cloisters were not completed, as they now appear, 'till 1464. The internal walls are
covered with early frescoes, and the cloisters are filled with a collection of ancient marbles and
sarcophagi, amongst which is the one, 'sembellished with exquisite reliefs, which, in 1076, was
employed as a tomb for Countess Bestrice, (the mother of the celebrated Countess Matilda,) and which,
afterwards was the study from which Giovanni Pisano caught the secrets of his art.

employed as a tomo for Countess Dearties, (the mother of the coefficient and the secrets of his art.

The Campo Santo would afford an excellent model for the last repository of the illustrious men of any great country. The public monuments might be sheltered by the roof, and ranged against the walls, of the cloisters, and placed in such a situation, would be seen more conveniently, and to greater advantage, than within a church.

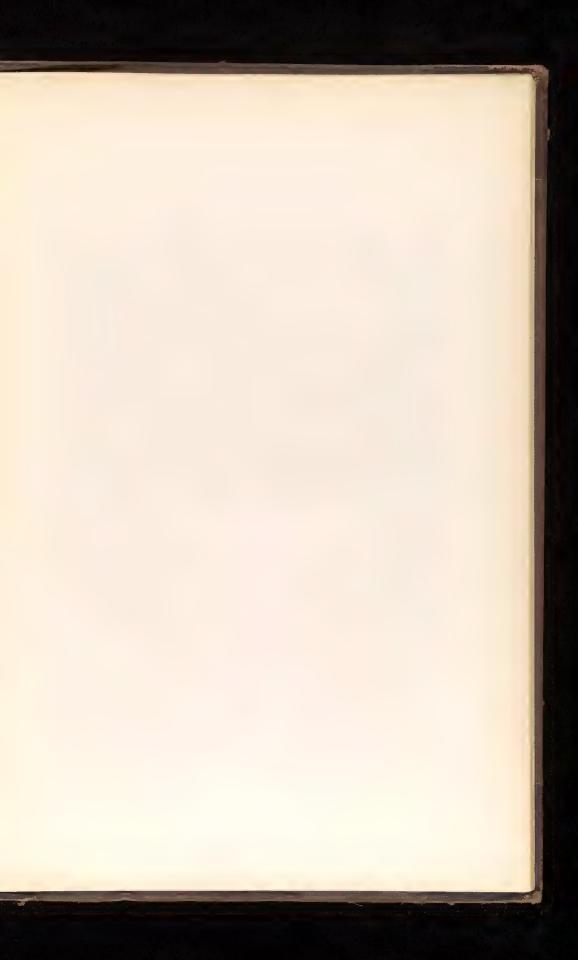
<sup>&</sup>lt;sup>1</sup> Morrona -Pies Illustrats.

<sup>&</sup>lt;sup>3</sup> Taylor and Cresy's Pisa. <sup>5</sup> Taylor and Cresy

a Morrons

<sup>Taylor and Creey
Traylor and Ureey
Traylor and Ureey</sup> 











## XXXXIX

## SAN NICOLÒ, BARI.

BARI, situated on an eminence within a short distance of the Adriatic, enjoyed the advantages

of commerce, and was one of the most flourishing and important towns of Apulia.

'In 1087 certain mariners of Bari who had sailed, with merchandise, to the Levant, brought back with them, from Myra, in Lycia, the bones of St. Nicholas. St. Nicholas, whilst he lived, was Bishop of Myra, and was buried in his own cathedral. In process of time Myra fell into the hands of the Saracens. The men of Bari, on their arrival at Myra, found the cathedral in rains. Under covert of the night they sought its deserted courts, extracted the bones of St. Nicholas from the shrine in which they reposed, and brought them back in triumph to their native city. So great an enthusiasm was excited by the arrival of the precious remains, that the citizens determined immediately to build a new church for their reception. Not many years before (in 1073) Bari had submitted to the Normans. The Norman conquerors assisted the citizens of Bari in the prosecution of the pious work which they had taken in hand, and, in 1103, the Norman Duke of Apulia and Calabria was present at the consecration of the new church.

This building is on a large scale, but without transepts; repeating the plan of the Latin Basilica. In style it imitates the Roman more faithfully than did the churches of the North of Italy which were built at the same time. The Lombard imagery is not admitted here. The capitals of the pillars and piers of the nave are copies of the Corinthian.

The chancel is approached by steps. Over the high altar is an octagonal temple of marble, which, as an inscription on its comice declares, was added, a few years after the completion of the

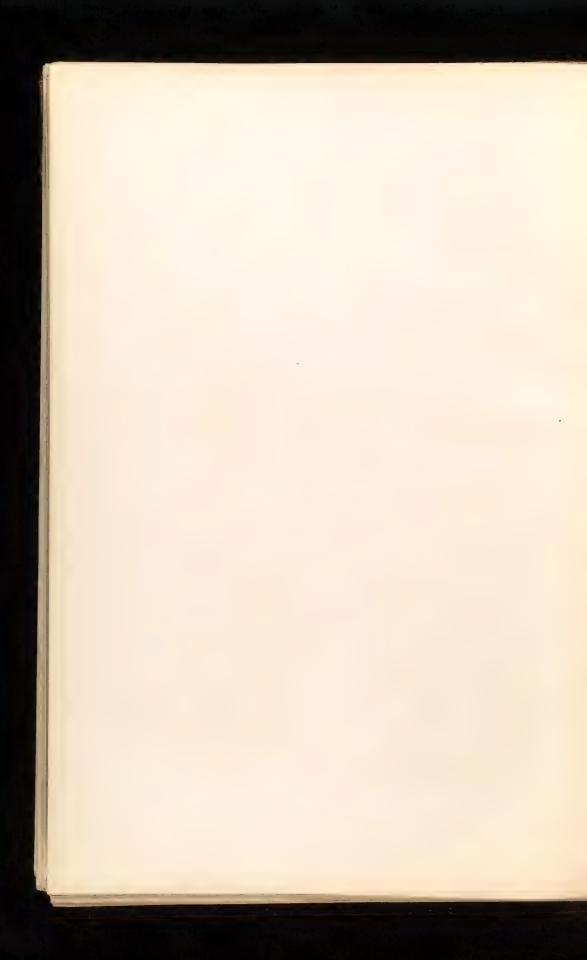
church, by the first Norman King of Sicily, who was, also, Duke of Calabria.

In front of the principal doors, there are projecting porches. The roofs of the porches are supported by pillars, of which the two foremost rest on the backs of animals. But neither does any imagery appear amongst the ornaments of these entrances. The ornaments, as might be expected in a country of which the population was principally Greek, are serolls and foliage, executed in the Greek manner. The same is the case in doorways of the same time at Brindisi, and other places in Calabria. The Lombard imagery never appears to have found its way into the South of Indly.

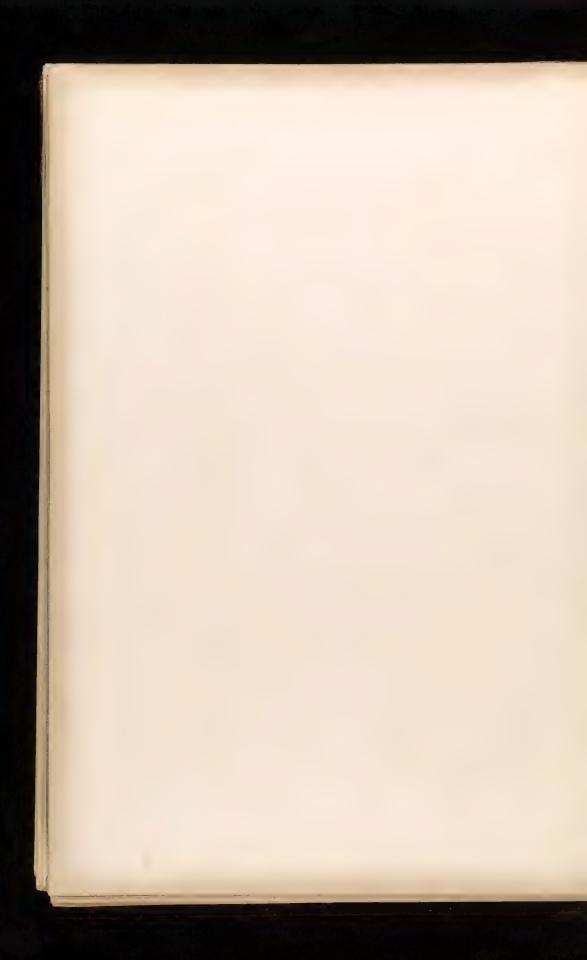
1 Ughelh—Ital.a Sacri











## DUOMO, MODENA.

Thus splendid building was begun in 1099, at the instance, and with the assistance, of the celebrated Countess Matilda, of whose vast possessions Modena formed a part. In 1108 the work was so far advanced that, in that year, the body of St. Geminianus, the patron saint of Modena, was translated into the new Basilica, which was, at the same time, consecrated by Pope Paschal II. in the presence of the Countess Matilda. The bulk of the fabric, therefore, belongs to the close of the eleventh century.

eleventh century.

The name of the architect of this building was Lanfrancus, as is proved by an inscription still extant on one of the external walls; but it is not known whether he was a native of Modena, or came from some other part of Italy. The style of the architecture is Lombard throughout. External arcades ornament both the west end and the great semicircular apse. In the interior, monsters, and grotesque images are still retained in the capitals of some of the pillars. But a feature, which is not found in the old Lombard churches, may be remarked, here, in the large projecting porch, two stories in height, which advances before the principal entrance; and in the ilons, on the backs of which the pillars of the porch repose. Though projecting porches were an essential part of the primitive churches, they seem to have been abandoned under the Lombard dynasty, and not to have been resumed till the eleventh century, when they became universal. The lions are symbolical. They were intended to represent the strength and vigilance of the Church. At a later period, the animals which were introduced in the porches often represented the arms of the State to which the building belonged. For example, the griffin is the crest of Perugia; and the wolf, that of Sienna. Perugia and Sienna were constantly at war. In consequence, the doorway of the Palazzo Publico of Perugia is decorated with a griffin tearing a wolf.

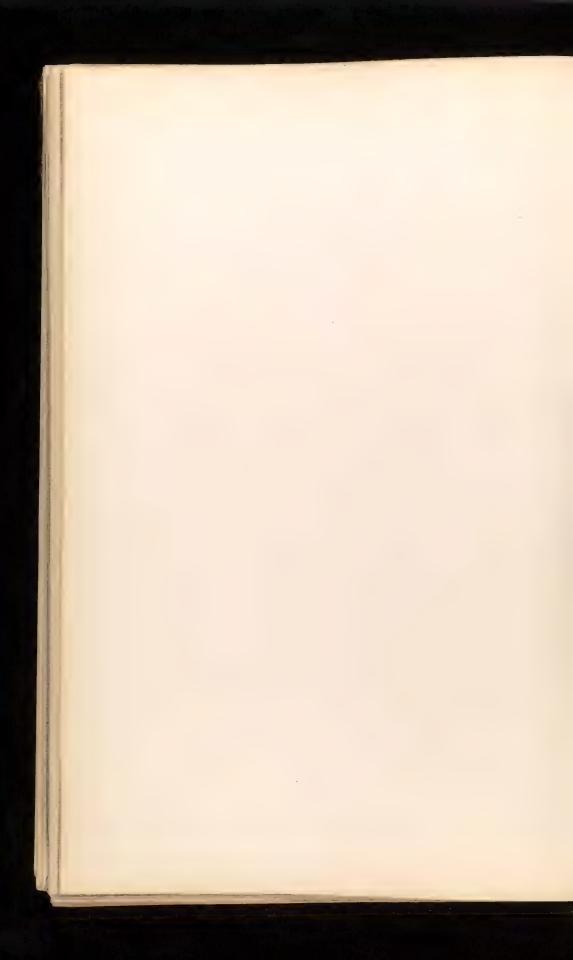
On either side of the nave of this Cathedral there are galleries. Under the chancel there is a lower or to gain elevation for the crypt, the chancel is approached by several steps, as at San Miniato, and other churches.

The portals of this building exhibit ornaments and bas-reliefs of different periods, from the twelfth down to the fourteenth century. The earliest are executed with little skill, though they must have excited great admiration at the time, as 'an inscription preserves the name of the artist. Over the head of one of the figures, at one of the side doors, appears the name of Arus de Bretand; a proof that the legends of remance were normals in Italy in the twelfth continue.

proof that the legends of romance were popular in Italy in the twelfth century.

The Campanile, or Ghirlandina, as it is called, from the bronze garland which surrounds the weather-cock, is 315 feet high; and is one of the four towers of which the North of Italy has reason to be proud. Whether it was undertaken at the same time with the church is uncertain; but the square part of it must have been complete in 1224, for, in that year, it was seized upon by one of the factions who, at that time, disturbed the peace of Modena. The upper, pyramidal, part was only finished in 1319.

- 1 Ughelli-Italia Saera.
- \* Will.s's Architecture of the Middle Ages
- 2 Ingenio clarus Lanfrancus doctus et aptus
- 4 Inter scultures quanto als cignus honore
- 5 Chronicon Mutmense apud Muratori—Rerum Italicarom scriptores, vol. 15, p. 559, Lodem anno, (1319) finita finit turns Sancti Germinani Mutinov, a qualiro supra. Chronicon Mutmen



Introduction, page 6, last lim, for "retinin or protect stelf," read
"restrain others for protect stelf," and
"restrain others for protect stelf,"
San Clemette, (Plate 1:) page 2, 23rd line, for "runs ont," read
"opens on, limins, (Plate 17:) 11th line, for "San Quintous,"
read "San Quintino."

Exterior of the Domon, Pasa, (Plate 38.) 11th Line, for "Datisalts,"
read "Datis of ...





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